

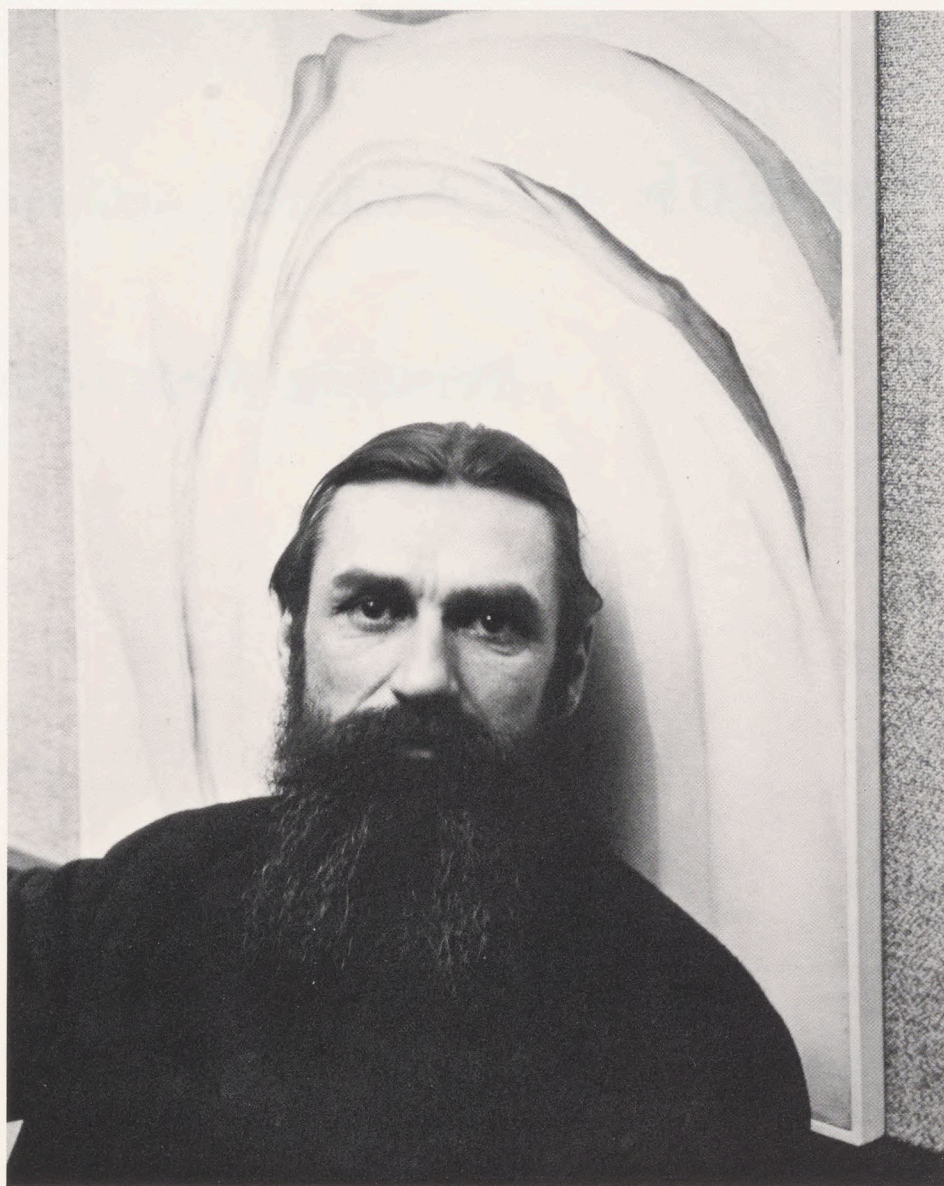
ARTHUR B. CARLES: *Painting with Color*



ARTHUR B. CARLES: (1882-1952)

Painting With Color





ARTHUR B. CARLES:

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PAINTING WITH COLOR

Barbara A. Wolanin

Pennsylvania Academy Of The Fine Arts

Exhibition Schedule

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
Philadelphia
September 23 to November 27, 1983

THE CORCORAN GALLERY OF ART
Washington, D.C.
April 28 to June 17, 1984

THE NATIONAL ACADEMY OF DESIGN
New York
September 11 to November 4, 1984

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Arthur B. Carles, 1921

PHILADELPHIA MUSEUM OF ART, THE ALFRED
STIEGLITZ COLLECTION

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LIST OF LENDERS

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PREFACE

The Pennsylvania Academy of the Fine Arts is especially pleased to sponsor the exhibition *Arthur B. Carles: "Painting with Color"*.

This exhibition belongs at the Academy. Carles was not only a brilliant, inventive and passionate painter, an inspirational teacher and a flamboyant, colorful figure ripe for renewed investigation, but his strongest associations were in Philadelphia, at the Pennsylvania Academy, where he studied, taught and regularly exhibited. Carles' lifelong commitment to Philadelphia, where the lot of the modernist American artist was not always so easy, gave to the city an exciting artistic dimension that challenged its sometimes delicate, traditional sensibilities to the arts. Specifically, Carles identified with the Pennsylvania Academy, not without difficulty at times, as the place where he chose to put his considerable energies. Like a fond grandparent, the Academy points to Carles as one of its most distinguished alumni.

I have the pleasant task of acknowledging with great thanks the numerable contributions that have made this exhibition possible. The Pew Memorial Trust and the National Endowment for the Arts provided generous support grants to the exhibition. The Pennsylvania Humanities Council, a statewide funding organization funded in part by the National Endowment for the Humanities, helped underwrite the scholarly symposium held in conjunction with the exhibition. The Academy is equally grateful to Mrs. John Wintersteen, Mr. and Mrs. Louis C. Madeira and Dr. and Mrs. Perry Ottenberg for their individual support. Each of them have been long time advocates of Arthur B. Carles.

I want also to acknowledge the generosity of the many lenders to the exhibition, particularly the Philadelphia Museum of Art for its loan of eight works.

Barbara Wolanin has devoted years of her life to the study of Arthur B. Carles. I am grateful to her for working so diligently in the realization of this project. Her catalogue ought to be the standard reference on Carles for many years.

The Academy's staff joined forces to help Dr. Wolanin produce this catalogue and exhibition. Associate Curator, Kathleen Foster, supervised all aspects of the catalogue and installation. Other members of the curatorial department, Linda Bantel, Betty Romanella and Marcela DeKeyser, helped with numerous details. Elizabeth Kolowrat planned the Education Department's program, including the brochure and the videotape that accompany the show. Behind the scenes, Gale Rawson, our Associate Registrar, arranged transportation and insurance; Randy Cleaver, Tim Gilfillian and Helen Mangelsdorf handled shipping and installing the show. Joseph Amarotico and his staff conserved many of the paintings. Robert Harmon and Rick Echelmeyer took care of photographic needs. Kirby Smith and Wendy Pollard managed publicity. Many others contributed physical or moral support, and deserve thanks: Jodie Borie, Elaine Breslow, Marietta Bushnell, Martha Diano, Janice Dockery, Steve Edidin, Joan Irving, Susan James-Gadzinski, Jim Jordan, Fred Kelley, Dan Labes, Jeanne MacAlpine, Nina Purviance, Elsie Rojo, Judy Stein, Herb Stern, Catherine Stover, Suzanne Wheeling.

I am particularly gratified that *Arthur B. Carles: "Painting with Color"* will be seen at the Corcoran Gallery of Art and the National Academy of Design where the idea for the exhibition was enthusiastically supported by Peter Marzio, Michael Botwinick and Edward Nygren, and John Dobkin respectively.

The support of the Academy's Committee on Collections and Exhibitions, particularly of its chairmen, David N. Pincus and Charles W. Nichols, has been immensely important.

Arthur B. Carles, in my opinion, is one of a very few *major* early twentieth-century American artists whose range of work still remains to be fully discovered. I hope this exhibition will help to correct this situation, for Carles is an artist eminently worthy of national recognition.

FRANK H. GOODYEAR, JR.
President

ACKNOWLEDGMENT

This exhibition would not be possible without the generosity and enthusiasm of many people over the nine years I have been working on Arthur B. Carles. Over fifty friends and students of Carles have shared their vivid memories and their clipping files with me. I am grateful to the many museums and galleries and almost one hundred private collectors who have allowed me to examine their paintings. All of them have ultimately contributed to the show. I am especially grateful to Carles' daughters, Mercedes Matter and Caroline Carles Mantovi for their invaluable insight and knowledge and for their encouragement. Jane Piper Baltzell, one of Carles' last and most devoted students, and Dr. and Mrs. Perry Ottenberg, avid collectors of Carles' work, have been unfailingly helpful over the years. The friendship of people I have met through Carles has immensely enriched my own life.

My knowledge of Carles rests on a foundation built by Elizabeth C.W. O'Connor, whose 1965 Master's thesis for Columbia University was the first study of Carles. I am deeply indebted to the years of research undertaken by Henry G. Gardiner while curator at the Philadelphia Museum of Art. He generously donated his records on paintings, collectors and exhibitions, and his slides and photographs to the Archives of American Art in Washington, D.C., and they were the starting point for my work. I would also like to thank Steven J. Casamassima and Sarah F. Swanson for making their collections of Carles correspondence available to me and to the Archives of American Art.

My early research at the University of Wisconsin-Madison, was directed by James M. Dennis who first pointed me to Carles. I was supported by a Kress Foundation grant through the University of Wisconsin and a Smithsonian Predoctoral Fellowship at the Hirshhorn Museum and Sculpture Garden. The staff of the Hirshhorn Museum, especially Judith K. Zilczer, has continued to generously assist me. Many of my fellow scholars have exchanged information with me, including Betsy Fahlman, Cynthia Goodman, Piri Halasz,

Arlette Klaric, Gail Levin, Peter Morrin, Percy North, Daniel Oliver, Wilford Scott, William Scott, Joan Seeman, and Professor William I. Homer.

The Pennsylvania Academy of the Fine Arts is responsible for the realization of this exhibition and catalogue. The idea of a Carles show was first supported by Richard Boyle, then Director. From the beginning, I have worked closely with Frank H. Goodyear, Jr., first as Curator and now as President, on selecting and planning the exhibition. His guidance and continuing belief in the importance of the show have been crucial. Curator Kathleen Foster has ably overseen the progress of the show and has offered me much sound advice. Betty Romanella and Linda Bantel also helped coordinate the myriad details associated with the exhibition. Janice Dockery and Gale Rawson cheerfully handled the burden of registration and shipping, and Bob Harman efficiently arranged for the photography so expertly done by Rick Echelmeyer.

In preparing the text, Margy P. Sharpe's adept editorial assistance and personal enthusiasm have been indispensable. I also wish to thank my friends John Holway, Percy North, and George Scheutze for comments and corrections. My sons Peter and Andrew are to be commended for their patience. Finally, Kurt Wiener and his assistant Martha Sewall at Museum Press were a pleasure to work with in giving this catalogue a form.

My goal for many years has been to give others the opportunity to appreciate and assess the beauty and excitement of Carles' paintings and to establish his importance in the history of American painting. I am grateful to all of the people, especially the lenders and the Pennsylvania Academy of the Fine Arts, who have made it possible.

I would like to dedicate this catalogue to the memories of the people who contributed to it but did not live to see the exhibition: Charles E. Ingersoll, Susan Koplin, Julian Levi, Alexander Lieberman, Henry C. Pitz, Emma M. Rea, Walter Reinsel, Helen Taylor, and Beatrice Wood.

BARBARA ANN BOESE WOLANIN

ARTHUR B. CARLES: AN APPRECIATION

One would give much to be able fully to grasp the impact and the deep meaning of the modern movement during the years of its inception, to a person of Carles' temperament and imagination. It was a new language. "To invent a new language is to invent a form of life." The idea of a painting based on the free interaction of color, color for color's sake, equivalent in its autonomy to the self-sufficient structures of music—this must have seemed like a definition of freedom itself, a life-line to those areas in his own being for which the daily world offered no answering equivalent, a demanding structure for sensuality.

I have the feeling that he must always have been aware in a particularly poignant way of the contrast between the world of intuition and eros, and the world of common sense, between art and respectability; and perhaps particularly between the world of modern art—of Cézanne and Matisse, of Picasso and Brancusi, and the old categories that they stood against. He must have felt that contrast all the time and been goaded and inspired by it. For it is in the light of such contrasts that the splendor of his belief in painting comes most fully into focus—not in his rejection of bourgeois life, for anyone can go delinquent and take to the booze—but in his stubborn and noble persistence and his continuous development, a development that went on almost in spite of itself, often within the confines of individual paintings, sometimes to their detriment. I love his answer to R. Sturgis Ingersoll, who asked him what a talented but untrained youngster should study: "Tell him to play billiards. On that green surface and within that frame he will find the equilibrium, symmetry, triangulation, direction, motion and restraint of all art." It is just as profound and gnomic an answer as Cézanne's to the same question ("Tell him to copy his stove-pipe.") but it carries a hint of a quite different kind of challenge, as if to say, if he is one of us he had better learn to take his art with him wherever he goes; he will need it.

Carles' work is at its best superbly good. Intelligent, rich, inventive, always painterly, it is absurd that it is so little known, so tenuously incorporated into the account we have of modern painting in America before Abstract Expressionism. It demands to be seen, and this opportunity to gather up one's scattered impressions of it is invaluable. It may be that the Carles of legend, that stalled, neglected, gifted exile will give way at last in front of the work as we see it now, and yield to a free-standing artist defined only by the power and resonance of his art.

ANDREW FORGE

PAINTING WITH COLOR



Cat. 4 *Paris Bridge*, c. 1905
Oil on canvasboard, 7½ x 9¾ in.
HIRSHHORN MUSEUM AND SCULPTURE
GARDEN, SMITHSONIAN INSTITUTION,
WASHINGTON, D.C.

PAINTING WITH COLOR

Arthur Beecher Carles, Jr. was one of the most dynamic of the early American modernist painters. As a person, he made an unforgettable impact on everyone who met him. As a painter, vibrant color was his trademark. He proclaimed: "If there's one thing in all the world I believe, it's *painting with color*. So damn few people paint with color, and what on earth else is painting for?"¹

For Carles, each hue had a personality that changed according to the colors placed near it. He created vibrations by contrasting reds and purples with greens and blues and setting them off with touches of yellows, white and black. Pigment applied sensuously, varying from thick to thin, also enlivened the surfaces of his canvases where the multi-hued spaces between objects were as important to him as the figures or flowers that were his subjects. Using strong curves to create movement across the surface, he maintained tension between two-dimensional design and spatial illusion. A Carles painting is never static.

His paintings, most often inspired by a female nude, a bouquet of flowers, or the light over the countryside, tell no story. He adamantly believed that "those who look to painting to find object matter are not in need of paintings. They should go to the theatre. The subject of all works of art is the artist."² He painted to express his delight in the visual world and his joy in being alive.

The painter John Marin vividly captured his lifelong friend Carles in a commemorative word portrait:

He tall and slim—in motion an easy carefree stride—at ease most relaxed—he with a head atop his shoulders well worth looking at, with hair thrown back most reaching the shoulders, and a beard the magnificent flow of which covered his chest. A pair of luminous eyes had he, they and the mouth quite capable of expressing the humors of the man—a plenty of which he possessed—and a bubbling over when with his real friends who felt the warmth of them. But when there appeared on the scene



Cat. 7 *Self-Portrait*, c. 1905
Ink on paper, 6½ x 5½ in. (sight)
JANET FLEISHER GALLERY, PHILADELPHIA

those antagonistic, he could be mighty sardonic, and they, the antagonistic, didn't fare too well.

All that he felt false, dishonest, hypocritical, he hated with his whole being. A curious make-up—this man—almost devoid of jealousies and conceits.

As for his being—as an artist—he must have sensed, as those capable knew, that he had beautiful color sense—which he put down in flowing streams—a real lover of paint—as paint—I imagine—standing before his work saying “I mustn't be fooled”—ofttimes underrating himself—or at times getting discouraged and not going all out. These things show in one's work. Yet I would say this man was so much the artist in his being that it all—his work—has value, distinction, and vitality not too often found.³

Vitality, which Carles called “livingness,” is the key to his life as well as to his art. He himself wrote:

Art is sought because it is a concentration, a distillation [sic] of the livingness of the artist. It is not food for the sane; it is a stimulant. It is not a revelation of a condition of someone. It cannot bring this livingness to others, it can only show that it is possible.⁴

For Carles, “livingness” implied heightened perception, creative energy, and a willingness to risk chaos in search of intensity. His former student and colleague, Franklin C. Watkins, described the magnetism that invariably made Carles the center of attraction in a group:

... He exaggerated experience. His senses, most extraordinarily aware, found stimulus on their own and then, through some powerful mechanism, stepped up vibration with shattering effect to the instrument on which he played. ... A Carles painting in a mixed exhibition has the concentric attraction of the man himself in a group of people. A charge emanates from within.⁵

Carles lived the romantic image of the artist. He found no virtue in moderation. Constantly searching for stimulation, he smoked incessantly, enjoyed fine foods, imbibed great quantities of tea and coffee, and turned to alcohol. His drinking began as a way to heighten his sense of “livingness”; eventually, it became destructive. His life was more often guided by emotion than by reason. He was attractive to women, and love was vitally important to him, but a sustained commitment was difficult for him to maintain. He made an indelible impression on his friends and students and they, in turn, helped him survive. Prizing his freedom and integrity, he refused to work with a dealer. His sources of income were always tenuous, and his expenditures were based on impulse rather than careful planning. Rarely practical, he loved to take taxis, oblivious to their cost. Once he came to visit Hans Hofmann in Gloucester, Massachusetts, arriving with no money to pay the driver for the three-day ride from

Philadelphia.⁶ Late in his career, he would give money away—or sometimes hide it in his jumbled studio, hoping to come across it when he needed it.

The impulsive disorder of his life was reflected in his studio, always filled with early as well as recent paintings and sketches. One visitor in 1928 described the scene: "Never has there been greater material chaos within four walls. And through and between and under the overturned canvases, fallen brushes, contorted easels, scattered draperies and clotted palettes—rotted the lemons and carrots of his still-life."⁷ A decade later friends surveyed the cigarette butts encircling the painting table and spilling over to the floor of his studio on Evergreen Avenue and again characterized the room as "absolute chaos."⁸

In painting, Carles found a way to create meaning out of the disorder of his life. He worked by intuition, rarely planning his paintings in advance. He once stated:

The use of the medium—it is like some element of nature. To bend it to your will, that is not the thing. . . . I have no theories. I do not know when I begin to paint what will appear on the finished canvas. If I could sit down, think, say this will look just so-and-so when I am through,—then I should not paint. There would be no incentive. I paint to see what the idea will look like in reality.⁹

Carles thought of painting as a process of exploration. He was reluctant to view his canvases as commercial objects and rarely signed them. He did not see them as historical documents, for he almost never dated them nor did he keep records of his production. The paintings were alive to him. He would often go back to an earlier canvas and make changes on it, or find in it inspiration for a new painting. Watkins described his sensuous approach to painting:

Painting rallied his resources. There was a voluptuous response to the texture of pigment ground in oil, its weight and thickness, its mutable viscosity, and its cling. To the flex of the loaded brush he awakened bodily and, in chain reaction, his mind quickened and sparked his eyes to sharp immediacy and inventive wonder at the look of things.¹⁰

In his love of color for expression, Carles bridged the gap between his native Philadelphia, where his roots remained, and Paris, where he encountered the excitement of modern art. Although deeply impressed by what he saw in France, he was never an imitator. He absorbed new ideas at his own pace, always attracted to color, exploring directions fruitful for him at the time.

Carles' paintings span turn-of-the-century academic impressionism, early American modernism, and the mid-century emergence of Abstract Expressionism.

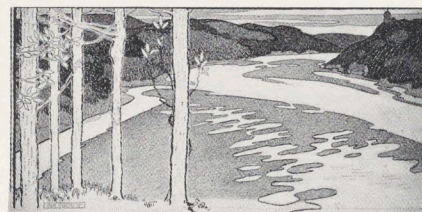


Fig. 1 Henry McCarter
Drawing for Illustration, (Broad River), 1895
PHILADELPHIA MUSEUM OF ART: BEQUEST OF
HENRY MCCARTER



Fig. 2 *Painter in Landscape, 1904*
SARAH F. SWANSON

Cat. 33 *White Nude with Apple*, c. 1914
Oil on canvas, 38¾ x 51¾ in.
MR. AND MRS. MALCOLM C. EISENBERG





Cat. 34 *An Actress as Cleopatra*, 1914
Oil on canvas, 30 x 25 in.
PENNSYLVANIA ACADEMY OF THE FINE ARTS,
PHILADELPHIA. JOHN LAMBERT FUND

Cat. 10 *Frances Metzger West*, 1907
Pastel on canvas, 24 x 19¼ in.
PENNSYLVANIA ACADEMY OF THE FINE ARTS,
PHILADELPHIA. BEQUEST OF FRANCES M.
WEST



His earliest work as a student at the Pennsylvania Academy of the Fine Arts between 1900 and 1907 naturally reflects the ideas of his teachers. William Merritt Chase taught him to admire Edouard Manet and James Abbott McNeill Whistler. Chase stressed abstract design and color and taught Carles to paint sophisticated portraits such as *Frances Metzger West*, 1907 (cat. 10). Then a summer trip in 1905 and an extended stay in France beginning in 1907 put Carles at the hub of an explosion of new ideas and advanced styles. Visiting the salon of Leo and Gertrude Stein, he was most impressed by the work of Paul Cézanne and Henri Matisse. In response to their work, he explored heightened color to create form and space in landscapes, portraits, and still lifes such as *Still Life with Compote*, 1911 (cat. 24). His modernist convictions were reinforced by his friendships with Edward Steichen and other young American painters like

John Marin, all associated with Alfred Stieglitz and his '291' or Photo-Secession Gallery in New York. When Carles returned from France, his aim was to create a harmony with color analagous to music, in keeping with the most avant-garde theories.

Back in Philadelphia, Carles established his reputation with elegant figure studies such as *Repose*, 1912-1913 (cat. 30) and *An Actress as Cleopatra*, 1914 (cat. 34). By the standards of the American annuals to which he submitted them, these paintings were daring in their vivid color and free handling of paint, but in comparison to the avant-garde works he had seen in Paris, they were relatively conventional in their descriptive contours. In 1917 a teaching position at the Pennsylvania Academy enabled Carles to open the eyes of students to modern French art. He organized exhibitions of recent American and French art in Philadelphia with the help of Alfred Stieglitz. Along with another friend, Leopold Stokowski, the conductor of the Philadelphia Symphony Orchestra, Carles played an important role in the revival of interest in the arts in their city.

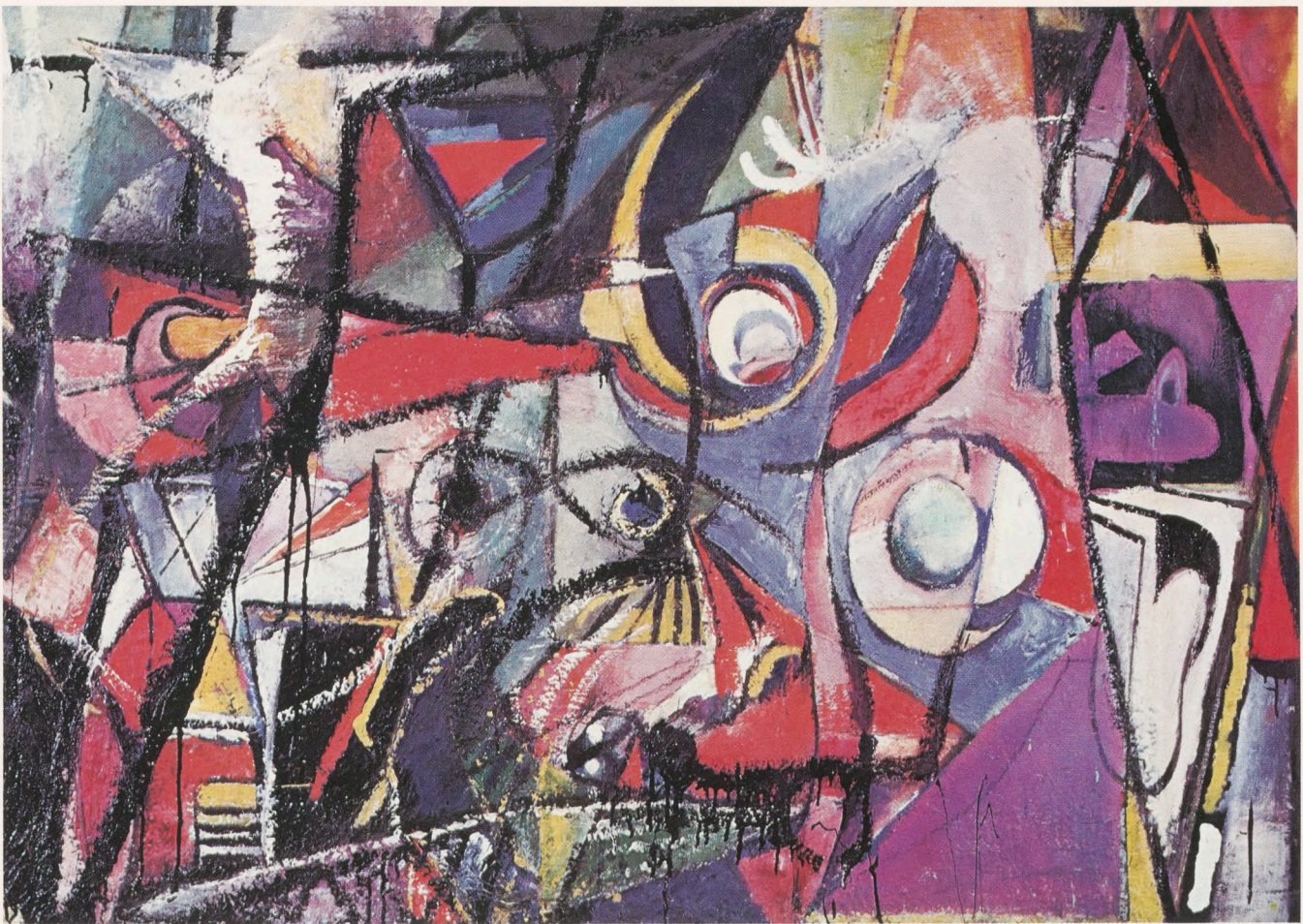
Returning to France again in 1921, Carles explored exuberant, free color in a series of sensual nudes and lyrical flower still lifes such as *Abstract of Flowers*, c. 1922 (cat. 59).

Not satisfied to repeat his successes, and working against the general tide of regionalism in American art, he began to explore cubist planes and fragmented forms, always in terms of color. This new direction, seen in *Arrangement*, 1925-1927 (cat. 65), a turning point in his career, was reinforced by his final trip to France in 1929. His canvases in the 1930s, such as *Composition No. 5*, 1935 (cat. 92), were heavily laden with layers of changes. *Blue Nude*, 1937 (cat. 96) and *Abstraction (Last Painting)*, 1936-1941 (cat. 100), painted before his career was abruptly ended in 1941 by a fall that left him permanently paralyzed, are prophecies of Abstract Expressionism.

Never pursuing a formula, Carles explored modernist principles of the primacy of color and form, arriving at a point far in advance of most painters of his time. Varied in style, his paintings are stamped with his love of color, his delight in pigment, and the vitality of his personality. His importance was summed up by his friend and fellow colorist Hans Hofmann:

He really understood color as a plastic means, as a monumental building process in which forms do not precede but rather develop out of color. He will be understood by the new generation which is on the way.¹¹





Cat. 100 *Abstraction (Last Painting)*,
1936-1941
Oil with cut paper and canvas on wood
40 $\frac{3}{8}$ x 57 $\frac{1}{2}$ in.
HIRSHHORN MUSEUM AND SCULPTURE GARDEN,
SMITHSONIAN INSTITUTION, WASHINGTON, D.C.

OPPOSITE:
Cat. 65 *Arrangement*, 1925-1927
Oil on canvas on masonite, 46 $\frac{3}{4}$ x 40 $\frac{3}{8}$ in.
THE ART INSTITUTE OF CHICAGO. MR. AND
MRS. FRANK G. LOGAN PURCHASE PRIZE.



Fig. 3 Arthur B. Carles, Sr.
Clipper Ship, n.d.
Etching on paper
ESTATE OF EMMA M. REA

PRIZE WINNING STUDENT

Arthur Carles was always encouraged to be an artist. His first teacher was probably his father, after whom he was named. The senior Carles was a craftsman who designed watch covers for the Keystone Watch Company and spent his free time drawing and painting. His favorite subject was sailing ships, reflecting his earlier experience as a seaman (fig. 3). Janet Buchanan Carles was a kind and indulgent mother, proud of her handsome and personable first child "Artie," who also received attention from his grandmother, Sara Buchanan, and his Aunt Lizzie, who lived with the family. Artie remained the pride of the family even after the birth of his younger brother Roy, whose inclinations were practical rather than artistic, and Sara, twelve years his junior, who adored her elder brother and shared his interest in art.

Carles grew up on Parrish Street near Fairmount Park in Philadelphia. Little is known of his youth, except that he did well enough in school, that he sang in the choir, and even taught Sunday school at the local Episcopal church. Tall, with dark hair, intense light brown eyes and a good sense of fun, he seems always to have been popular, especially with girls. After attending Central Manual Training High School, he entered the Pennsylvania Academy of the Fine Arts on scholarship in December 1900.

After he had become a student at the Academy, the Carles family moved to 2508 Brown Street. Artie was given the main sitting room on the second floor to use as a studio and he divided his time between it and the room with the billiard table, where he learned to be a fine player under his father's tutelage. Carles later advised a student that playing billiards was excellent training for a painter since it helped train the eye to understand spatial relationships.¹²

Arthur Carles entered the Pennsylvania Academy at a high point in its history. There a solid curriculum, the legacy of Thomas Eakins, was taught by some of the finest teachers in the country, and students could study an impressive collection of nineteenth century American and French painting. Its large Annual Exhibitions brought current art to the Academy. Smaller shows, such as the Photo-Secession exhibition organized by Alfred Stieglitz in 1906, even brought photography to the attention of the public when the medium was just beginning to be

recognized as an art form.

At the time Carles was a student, the Pennsylvania Academy Annual Exhibitions attracted large crowds and received attention in national and international publications. Since Academy instructors were on the selection committee, faculty and former students often won prizes. Participation in the juried shows was a goal for Carles and other students. Acceptance depended on craftsmanship, compositional skill, and attractive subject matter. Originality of ideas and stylistic innovation were not stressed as they were to be later in the twentieth century. Portraits of pretty women and children by John Singer Sargent, William Merritt Chase, and Cecilia Beaux were often featured. There were moralizing genre scenes by Gari Melchers and impressionist landscapes by Childe Hassam and the Pennsylvanians Edward W. Redfield and Elmer Schofield. In the early years of the century, paintings with heightened color and free brushwork by Carl Newman and Hugh Breckenridge were also included. These must have been of particular interest to Carles.

The required entry level course at the Academy School was Drawing from the Cast. Carles moved beyond it in just one semester. Subsequently in Life Class with Thomas Pollock Anshutz or Chase he learned to draw and paint from the model. He studied portraiture in Beaux' Head Class. He was trained in anatomy and perspective. He explored color balances in Breckenridge's Composition Class. In his second semester under Chase, Carles studied still life and later he might have accompanied him on painting trips into the countryside.

Carles was enrolled at the Academy for six and one-half years, a longer period than the average four or five years of study.¹³ He was taught by the most liberal teachers at the Academy, so that along with an academic foundation he absorbed ideas that were fundamental to the development of the modern aesthetic he later espoused so wholeheartedly.

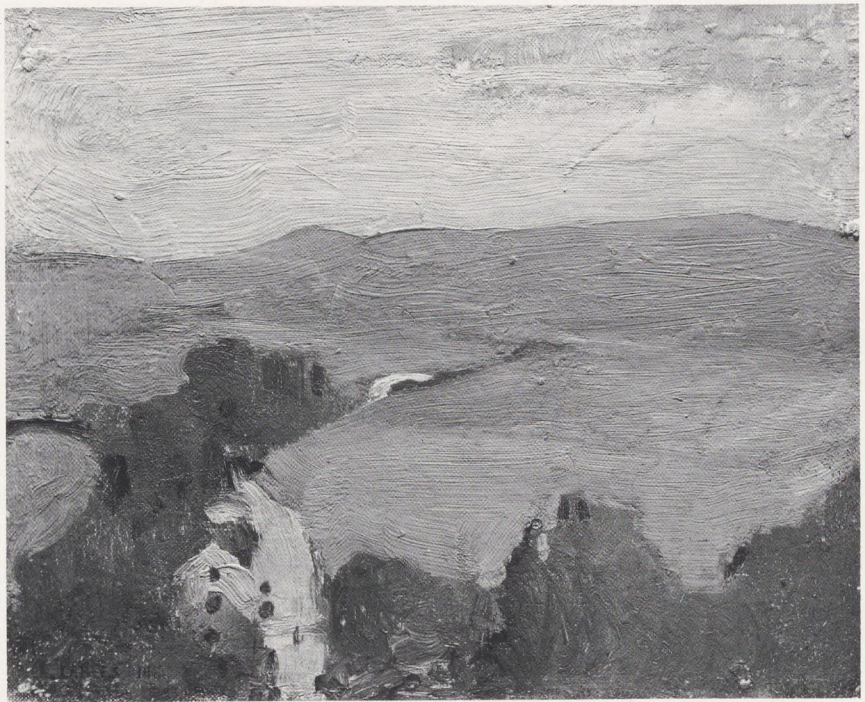
Of all the teachers at the Academy, the dapper and energetic William Merritt Chase had the greatest influence on Carles. In order to champion the status of the artist in America, Chase dressed distinctively in a top hat, pince-nez, cutaway coat, spats and gloves, finished off with a white carnation in his lapel. Carles later developed his own, more bohemian style, but like Chase, he enjoyed standing out as an artist in Philadelphia. Carles was distinguished in his early years by his neatly trimmed beard and clean white shirts (fig. 4). Later with his beard long and flowing, wearing an Irish tweed greatcoat in winter or sandals in summer, he always looked the part of the painter.

More importantly, Chase influenced Carles' approach to painting. Chase was trained in the bravura style practiced in Munich, to which he added the light and color of the impressionism he later discovered in France. Chase's own works had a fluid and lively brushwork that revealed gesture while it suggested light and texture. He encouraged his students to paint quickly, to strive for a dynamic sense of pictorial life. They would often use the same canvas over and over, a practice Carles would continue all his life. Georgia O'Keeffe, also a student under Chase, recalled about their



Fig. 4 Arthur B. Carles in Paris, c. 1908
PHOTOGRAPH COURTESY MERCEDES MATTER

Cat. 1 *L'Automne*, 1902
Oil on canvasboard, 7 $\frac{5}{16}$ x 9 in.
ESTATE OF JOSEPH H. HIRSHHORN



teacher: "There was something fresh and energetic and fierce and exacting about him that made him fun. His love of style—color-paint-as-paint—was lively . . . To interest him, the painting had to be alive with paint and a kind of 'dash and 'go' that kept us looking for something lively, kept us pretty well keyed up."¹⁴

Chase taught his students to admire Diego Velasquez, Franz Hals, Edouard Manet, James Abbott McNeill Whistler, and John Singer Sargent, all masters of the painterly tradition. He brought reproductions of their work to class. Urging his students to travel to Europe to see the works firsthand, he organized summer trips abroad. Finally, Chase imbued Carles with the idea that the abstract composition of a painting was more important than its story or subject matter. Although Chase always painted representational pictures, he espoused the "art-for-art's-sake" philosophy proclaimed by Whistler. His teaching helped prepare Carles for the modern art he would see later in Paris, even though Chase himself would be outraged by the paintings by Matisse and Picasso he was to see at the Armory Show in 1913.¹⁵

Thomas Pollock Anshutz also encouraged Carles' exploration of bold color and texture. An inspiring teacher, Anshutz was as deeply interested in impressionist color theory as he was in continuing Eakins' stress on life study. He encouraged his students to develop self-confidence, and to learn from one another; Carles remembered him fondly.¹⁶



Cat. 5 *A Street in Madrid*, 1905
Oil on panel, 7½ x 9½ in.
MR. AND MRS. SAMUEL P. REED



Cat. 3 *Still Life with Copper Kettle*, 1904
Oil on canvas, 20¾ x 28¾ in.
SARAH F. SWANSON

Like Chase and Anshutz, Hugh H. Breckenridge was deeply affected by French Impressionism, and he also encouraged his students to heighten their colors. Through Breckenridge, Carles was exposed to the theories of Paul Gauguin and the Nabis, stressing the primacy of the flat surface. Carles acknowledged Breckenridge's importance to him in a letter written in the 1930s: "I always think of you a lot when I'm painting, for you are the one from whom I learned that color resonance is what you paint pictures with."¹⁷

Breckenridge's own work varied from society portraits by which he earned his living to vivid landscapes painted with broken strokes. Later he developed jewel-like still lifes and experimented with abstract color studies. Breckenridge showed Carles that one could paint in different stylistic modes at one time.

Cecilia Beaux also helped prepare Carles to be a modernist. Like Chase, she was deeply affected by Manet, Whistler, and French Impressionism. In her own pictures, she used color boldly, working with loose, fluid brushstrokes and painting with a strong underlying sense of two-dimensional design.¹⁸

Carles' sensitivity to the abstract composition of paintings was further reinforced by the Illustration Class of Henry McCarter, who later became one of his closest allies in Philadelphia. McCarter was a favorite of many of the students. He enlivened his classes with stories of his experiences with Henri de Toulouse-Lautrec in France, and his illustrations showed the

Cat. 2 *Emma Rea with Red Ascot*, c. 1902
Charcoal and Watercolor on paper, 16 x 13¼ in.
ESTATE OF EMMA M. REA



strong influence of Art Nouveau (fig. 1). A lithograph Carles made as a poster for Breckenridge's one-man exhibition at the Academy in 1904 shows McCarter's influence in its sinuous lines and in the arrangement of the figures (fig. 2).

Relatively few works have been documented with certainty to his student years, when he must have produced numerous studies. Yet even as a student, color was of primary importance to Carles. During a "green period" he remembered Chase having been very dismayed when he painted "green bodies. Everything green like corpses. It worried the old man sick."¹⁹ Although none of these early green "corpses" have been located, Carles' known student work does show touches of bold color. One of his earliest known paintings, *L'Automne*, 1902 (cat. 1), is a moody tonal landscape with lavender hills, pale blue sky, and blue green field. It is enlivened by the diagonal white of the stream and the pink and green houses, set off with a vivid outline of blue. Contrasting touches of bright color are also seen in *Still Life with Copper Kettle*, 1904 (cat. 3). Here Chase's influence shows in the choice of objects: the gleaming copper kettle, the thick-skinned lemons, the blue and white oriental ceramics. Carles repeated strong curves in the edge of the platter, the handles and spouts of the teapot and kettle, and the lemons. His balancing of a cluster of objects on the left against a bare space on the right derives from his study of Japanese prints, filtered through the classes of Chase and Beaux.

Carles' early figure studies reveal the developing sophistication of design which led to his winning the Henry Thouron prize for the best student composition in 1903. During his student years he sketched his young cousin and next-door neighbor, Emma Rea, who was able to climb through the adjoining bay windows of their houses to pose for him. His first drawings of her are awkward and cluttered, but *Emma Rea with Red Ascot*, 1902 (cat. 2), done in charcoal with a touch of brilliant red watercolor on her tie, shows an awareness of Japanese prints and Art Nouveau in the emphasis on the abstract contours of her head and shoulders against the carved chair in which she sits. In *Sketch of Emma Rea*, c. 1905 (cat. 8), Carles balanced the delicately modeled head against the blocked-in patterned scarf and the white of the paper, a type of composition seen in Beaux's sketches.

Carles received high marks in his Day Life and Head Classes. His sketch *Nude Study*, c. 1905 (cat. 6) recalls studies by Thomas Eakins and demonstrates Carles' mastery in suggesting volume through light and shade. However, Carles was not content with producing a standard exercise, and he made a dynamic composition of the model's classroom pose by emphasizing the curve of the shadow and adding touches of red, blue and green wash behind her to create a sense of space around the figure.

Lady with a Fan, 1906 (cat. 9) is a watercolor for which Emma Rea also posed, and which Carles exhibited at the Watercolor Exhibition at the Academy in 1906. It reflects Chase's Whistlerian love of models dressed in



Cat. 6 *Nude Study*, c. 1905
Pencil and Watercolor on paper
11¼ x 7¼ in. (sight)
DR. AND MRS. PERRY OTTENBERG

Cat. 9 *Lady with a Fan*, 1906
Watercolor on paper, 9½ x 5½ in.
ESTATE OF EMMA M. REA





Cat. 8 *Sketch of Emma Rea*, c. 1905
Charcoal and Red Chalk on paper, 23 x 17 in.
LEWIS E. INGRAM, NEPHEW OF EMMA M. REA

Japanese kimonos and his teaching of abstract design. Here Carles placed his subject with her back to the viewer, emphasizing the curved forms of the fan and shadow and adding touches of bright, warm color.

In the spring of 1905, Carles won from the Academy the prized Cresson Traveling Scholarship and was able to spend the summer in Europe. He traveled with his friend George "Obie" Oberteuffer, who was starting a two-year Cresson, and together they visited London, Paris, and Madrid. Carles sketched Saint James Park and Dickens' Old Curiosity Shop in London. His city scenes in Paris, such as *View from a City at Night*, 1905 (Estate of Joseph H. Hirshhorn) were typical of the kind of Whistlerian nocturne many of Chase's students were painting. *Paris Bridge*, c. 1905 (cat. 4) was created entirely out of pure hues, and the daring color reflects the heightened palette of Post-Impressionism with its cobalt blues and greens for shadows and a rainbow of colors beneath the arch. The dangling leaves and reflections on the water are created with thick impasto strokes that focus our attention on the two-dimensional design of the painting with the arc form dominating the composition.

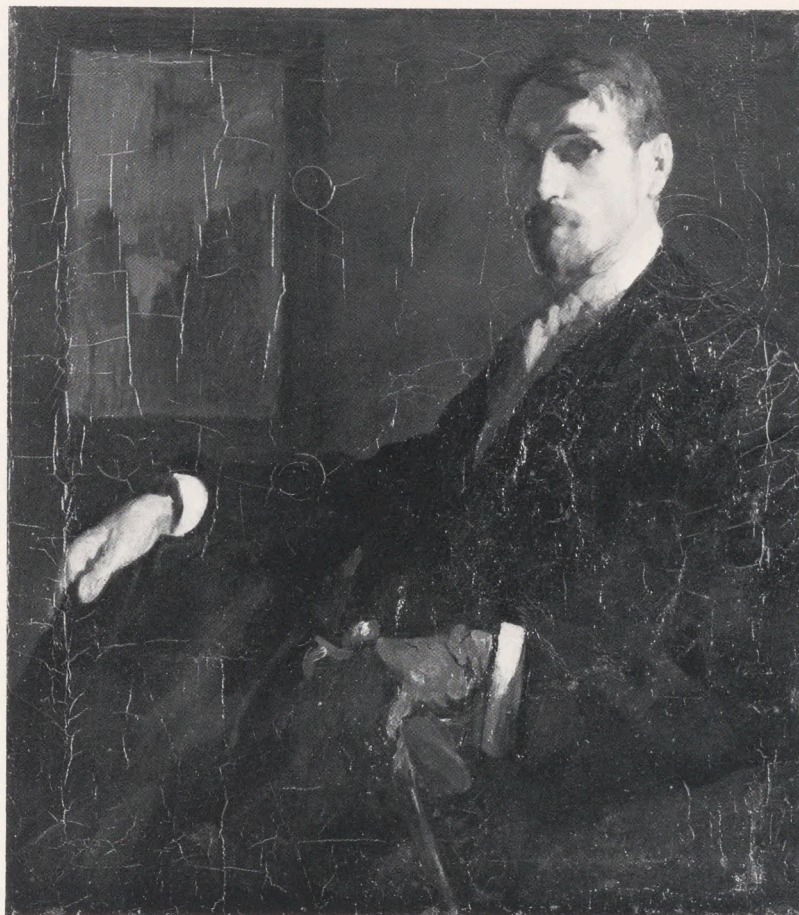


Fig. 5 *Portrait of a Gentleman*, 1907
SARAH F. SWANSON

In the Prado in Madrid, Carles copied a Velasquez portrait *Infanta Margarita* (Caroline Carles Mantovi, New York) that his teacher Chase had copied earlier. Chase was, in fact, in Madrid that summer with a group of students and Carles may have heard his lectures in the museum. He jotted down comments on Velasquez in a small notebook, concluding that the seventeenth-century Spanish master lacked "a beauty of line."²⁰ Carles was far more intrigued with the bold compositions and expressive brushwork of a later Spanish master, Francisco Goya, whose work he saw for the first time. Later he recalled: "In Spain I decided I didn't like Velasquez, the god, and instead pinned my affection on the unknown Goya. That was about my first rebellion."²¹ Carles did not totally rebel from Chase's teaching, however, for he also painted *A Street in Madrid*, 1905 (cat. 5), a sweeping tonal sketch with a few touches of bright, warm hues that Chase would certainly have approved.

After the summer abroad, Carles returned to the Academy for two more years. He continued to excel in figure studies, with lower marks in

his classes in anatomy, composition, and perspective. His portrait of his friend Fanny, *Frances Metzger West*, 1907 (cat. 10), done in his last year at the Academy, was executed in pastel on canvas, a medium used by both Chase and Anshutz. The dreamy face, half in shadow, echoes their styles. The contrast between the soft rendering of the face and the bold strokes of pastel creating the bodice also recalls portraits by John Singer Sargent.

Mrs. Carles and Sara, c. 1907 (cat. 11) also shows his mastery of Academy standards. The composition recalls Chase's portrait of his wife and daughter, *Mrs. Chase and Cosy*, 1898 (fig. 6), in the way the daughter's arms encircle her mother and in the way the arm of the chair acts to close the composition. The placement of the picture frame and the pot of daisies in the background suggests Carles' knowledge of Whistler transmitted through Chase and Beaux. The bright pink flesh, white dress, and yellow hair bow stand out dramatically against the predominant blacks, browns, and dark greens, demonstrating again the painterly qualities emphasized by Chase and Anshutz.

In 1907 Carles ended his career at the Academy in triumph by winning the first prize of four hundred dollars in the Charles Toppan competition for the best figure painting with his *Portrait of a Gentleman* (fig. 5). The painting is carefully composed to balance face and hands, and is a tribute to the concerns of his teachers. It was illustrated in the *Public Ledger* in May, the same month he learned he had won the long-term \$2,000 William Emlen Cresson Memorial Traveling Scholarship, enough for two years of study in Europe.²²

The Pennsylvania Academy had been a stimulating place for Carles. In addition to association with the faculty, he shared ideas and camaraderie with his fellow students. Some, like Charles Demuth, Morton Schamberg, and Charles Sheeler, had been in Chase's life classes with Carles and would later join him in supporting the cause of modernism. His acquaintance with John Marin, at the Academy from 1899 to 1901, was renewed in Paris; the friendship lasted all their lives. Lawrence Fellows and George Oberteuffer were other Academy friends he would meet again in France.

Carles also earned the special interest of the director of the Academy, John Trask. In 1907 Trask arranged for Carles to copy Raphael's *Transfiguration* in the Vatican for Saint Paul's Episcopal Church in Philadelphia (fig. 7). This commission allowed Carles to extend his stay in Europe an additional two years. Trask later asked Carles to paint portraits of his wife and daughter. He made sure Carles' work was included in the Panama-Pacific Exposition in San Francisco in 1915. Trask tried to help him find a job, writing: "in my opinion, and I am not alone in the view, Carles was one of the two or three most talented students we have had in the last decade and a half."²³

In later years, Carles fought against the restrictions of academic training for students. He gave the impression that his own student years had been of little value. It seems clear, however, that his classes made a lasting impression, and that at the time he left for Paris in 1907 he was filled with satisfaction at having won "every prize going."²⁴



Cat. 12 *View from a Balcony*, c. 1907
Pencil on paper, 8 x 4 $\frac{3}{8}$ in. (sight)
DAVID DAVID GALLERY, PHILADELPHIA, AND
IRA SPANIERMAN GALLERY, NEW YORK

Fig. 6 William Merritt Chase
Mrs. Chase and Cosy, c. 1898
 F. M. HALL COLLECTION, SHELDON MEMORIAL ART
 GALLERY, UNIVERSITY OF NEBRASKA AT LINCOLN



Cat. 11 *Mrs. Carles and Sara*, c. 1907
 Oil on canvas, 29 $\frac{7}{8}$ x 24 $\frac{3}{8}$ in.
 MR. AND MRS. PHILIP JAMISON



Cat. 20 *L'Église*, 1908-1910

Oil on canvas, 31 x 39 in.

THE METROPOLITAN MUSEUM OF ART, NEW YORK.

ARTHUR HOPPOCK HEARN FUND, 1962

YOUNG AMERICAN PAINTER IN PARIS, 1907-1912

Paris was an exhilarating place for Arthur Carles. In 1907 it was the center of cultural and intellectual ferment. Through his experiences there during the next three and one-half years, Carles became a confirmed modernist. He arrived in June 1907 and stayed until November 1910, extending his two-year Cresson Fellowship, returning to Paris again between July and November 1912. He wrote to John Trask, the director of the Pennsylvania Academy, that he felt like "an open-minded sponge," soaking up new ideas in "an atmosphere different from yours." He commented on the importance of Paul Cézanne's paintings, on changes in music and the theater, and on the relationship of these changes to the fine arts, in which he included photography.²⁵

Innovation and change were in the air everywhere in Europe. While Sigmund Freud lectured on psychoanalysis, Albert Einstein developed his Theory of Relativity, first announced in 1905. Henri Bergson focused attention on instinct and flux in his lectures and in *Creative Evolution*, published in 1913. Isadora Duncan developed a new kind of expressive dance. Arnold Schoenberg and Igor Stravinsky wrote music based on new tonal concepts, while Alexander Scriabin coordinated music with displays of colored lights. It was a time of exploration and excitement in almost every field of thought.

In Paris, Carles discovered modern French painting. He saw how the Impressionists had begun to liberate color. He was impressed by the way Cézanne employed color to create form and Henri Matisse applied vivid hues for expressive purposes. Matisse had already begun moving away from the Fauvism which had shocked the public with its use of unmixed colors in jarring combinations at the 1905 Salon d'Automne. By 1907 he was favoring broad areas with a few simple colors, as in *Le Luxe I* (Musée Nationale d'Art Moderne, Paris). Simultaneously, Pablo Picasso was working on his revolutionary painting, *Les Femmes d'Alger* (The Museum of Modern Art, New York). At the Salon d'Automne in October 1907, Carles saw brilliantly colored paintings by Georges Braque, Maurice



Fig. 7 Carles' copy of Raphael's
Transfiguration, 1909-1910
SAINT PAUL'S REFORMED EPISCOPAL CHURCH,
ORELAND, PENNSYLVANIA

de Vlaminck, Paul Gauguin, Odilon Redon and Georges Rouault, and the important Cézanne retrospective. The following year he exhibited six of his own landscapes at the Salon along with Matisse, Vlaminck, Wassily Kandinsky, and Jules Pascin, a very different company from that at the Academy Annuals in Philadelphia. He had the opportunity to see other advanced work at galleries such as Bernheim Jeune, Druet, and Berthe Weill.

More importantly, Paris offered Carles an opportunity to meet other artists informally in cafés and studios. He lived for a while across the street from the Café du Dôme in Montparnasse, a gathering place for artists of many nationalities, including Hans Hofmann and his German circle. "At the Dôme," wrote Jo Davidson, who was in Paris at the same time, "one was certain to meet artists, poets, derelicts, and other kindred spirits. It was open until two in the morning, and you could go there for girls, chess, poker, or conversation."²⁶ Carles probably played billiards there with his old classmates John Marin and "Obie" Oberteuffer.

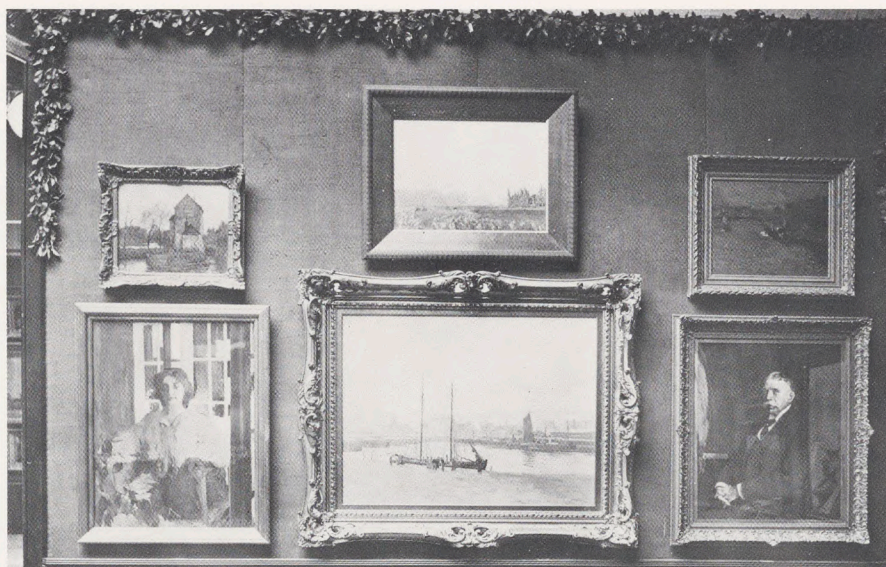
Another key gathering place for artists was the apartment of Gertrude and Leo Stein, the adventurous American collectors who held open house on Saturday evenings at 27 rue de Fleurus. Their walls were crowded with paintings by Pierre Auguste Renoir, Cézanne, Matisse, and Picasso. Carles was probably first taken there by Alfred Maurer, a fellow American living in the same building as Oberteuffer, with whom Carles first had stayed when he arrived in France. Carles was initially bewildered by the collection. He later said that he "saw it all first in Gertrude and Leo Stein's studio," but that he did not understand Matisse and Picasso right away. "It was all rather jumbled—the people and the pictures—confused impressions—complex . . ."²⁷

In an undated manuscript (possibly written in response to the Stein collection), Carles compared Cézanne and Matisse with Renoir and Picasso. He came out in favor of Cézanne and Matisse calling them "economists," compared to Picasso and Renoir, whom he labeled "spendthrifts." He rejected the "illusionism" of Leonardo, Michelangelo, Raphael, and Sargent, dismissing such work as "cheap stuff," and asserted the "natural tendency of highly-developed art to flatness." "In flat art," he wrote, "the creator has completed his job—brought everything to the surface. In illusions the artist has given the looker-on an hypnotic. To appreciate flat art the looker-on must be nearly up to the creator."²⁸

Although in theory Carles rejected "illusion" in art, his style changed only gradually. Unlike Maurer, who suddenly and fervently adopted the Fauvist idiom, completely abandoning his successful academic style, Carles did not pursue one direction or follow one painter blindly. He selected new ideas to incorporate in his work without ever totally rejecting his academic skills.

He could not afford to forsake his academic training completely. He had been commissioned by Saint Paul's Episcopal Church in Philadelphia (then located at Broad and Venango Streets, now on Church Road in Oreland) to copy Raphael's *Transfiguration* in the Vatican. Carles appar-

Fig. 8 The 104th Annual of the Pennsylvania Academy of the Fine Arts, February 1909, showing *Mlle. de C.*, 1908. PHOTOGRAPH COURTESY ARCHIVES OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS



ently procrastinated until 1909, when his fellowship money was running out and he wanted to marry. Then, after lengthy negotiations coordinated by Trask, the church finally agreed to advance Carles some of the \$1,000 fee in March 1909, expecting to receive the altarpiece that fall. Carles went to Rome in July to make a small copy in the Vatican, returning to Paris to make the full-scale version. He finally brought the painting to Philadelphia in December 1910, where it was installed the following spring after he had changed the height by about a foot and designed the frame (fig. 7). When at last it was unveiled in March 1911, Trask delivered the address.²⁹

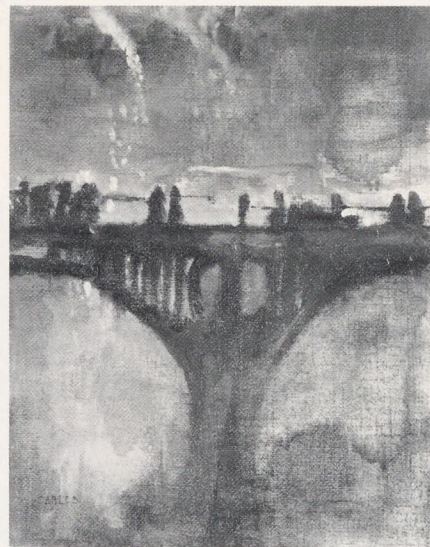
Even though Carles never repeated this kind of commission, he was proud enough of the copy to take his students to see it decades later. It is remarkably accurate. He successfully recreated the complex groupings of figures and the dramatic lighting and later boasted that he had duplicated the differences in style between figures painted by Raphael and those attributed to Guilio Romano. His greatest problem, he told his students, had been to make Christ appear as if he were ascending. This he finally solved by accentuating the arc form of the cloud between Christ's feet.³⁰

Before Carles returned to Philadelphia with the copy, he sent paintings to the Academy Annuals from Paris (fig. 8). In January 1909 he exhibited a portrait of his future wife, *Mlle. de C.*, 1908 (cat. 17), which represents a synthesis of old and new ideas. The title follows discreet academic convention, identifying the sitter only by initials, and the style follows precedents set by Sargent and Beaux. With the sitter's head half in shadow, her clothing depicted by slashing strokes, the portrait also resembles his own earlier *Frances Metzger West*, 1907 (cat. 10). The flat abstract patterns, and intense colors make this a bold painting for Carles. Yet compared to radical French works, such as Matisse's *Woman with Hat*, 1905 (Mr. and Mrs. Walter Haas, San Francisco), it seems tame indeed.



Cat. 17 *Mlle. de C.*, 1908
Oil on canvas, 41½ x 32 in.
MERCEDES MATTER

Landscape painting attracted Carles, as it did most of the Americans in France. His sketches vary in style; even those he did in Italy when he traveled to Rome to copy the *Transfiguration* differ significantly. *Nocturne, Venice*, c. 1909 (cat. 22), with its flattened patterns of dark gondolas and bright lights against the dark blue sky and water, and *The Bridge*, 1907-1909 (cat. 13), with its tiny figures silhouetted on a high blue bridge, are strongly indebted to Whistler. *Seacoast with Cliffs*, c. 1909 (cat. 21), on the other hand, has affinities with Matisse's proto-Fauve work of 1898 to 1902 in its cliffs and beach built with dabs of jewel-like color. Visual fact is heightened and personalized, but without the non-imitative color so boldly used by the Fauves. Some of his sketches were the bases for larger



Cat. 13 *The Bridge*, 1907-1909
Oil on canvasboard, 9¾ x 7¾ inches.
MR. AND MRS. JOHN C. DREIER



Cat. 14 *Landscape*, 1907-1910
Oil on canvasboard, 7 $\frac{3}{8}$ x 9 $\frac{5}{16}$ in.
UNIVERSITY GALLERY, UNIVERSITY OF MINNESOTA, MINNEAPOLIS.
GIFT OF MR. AND MRS. HUDSON D. WALKER, 1953



Cat. 15 *French Park*, 1907-1910
Oil on panel, 7 $\frac{1}{2}$ x 9 $\frac{3}{4}$ in.
MR. AND MRS. BEN WOLF

Cat. 21 *Seacoast with Cliffs*, c. 1909
Oil on canvasboard, 7 $\frac{1}{4}$ x 9 $\frac{1}{4}$ in.
DR. AND MRS. PERRY OTTENBERG



Cat. 22 *Nocturne, Venice*, c. 1909
Oil on paperboard, 7 $\frac{1}{2}$ x 9 $\frac{3}{8}$ in.
HIRSHHORN MUSEUM AND SCULPTURE GARDEN, SMITHSONIAN
INSTITUTION, WASHINGTON, D.C.





Fig. 9 Edward Steichen
Mercedes de Cordoba, 1904
 (published in *Camera Work* in 1906.)
 THE METROPOLITAN MUSEUM OF ART, NEW
 YORK, THE ALFRED STIEGLITZ COLLECTION,
 1933

paintings, such as *Rain Over a Valley* (unlocated), which was 32 × 36 inches, and *Birch Trees In Sunlight* (unlocated), which measured 32 × 40 inches, both of which were exhibited at the 1908 Salon d'Automne.³¹

Carles' primary circle of friends in France was composed of other young American modernists. In 1908 a group led by Edward Steichen (whose first name was then spelled "Eduard") and including Carles, Patrick Henry Bruce, Davidson, Marin, Maurer, and Max Weber formed the New Society of American Artists in Paris. They denounced the established Society of American Artists as a "petrified body."³² One of their goals was to organize exhibitions. In fact, their main achievement was the 1910 "Younger American Painters" show held in New York in 1910 at the Little Gallery of the Photo-Secession, called '291' after its address on Fifth Avenue.

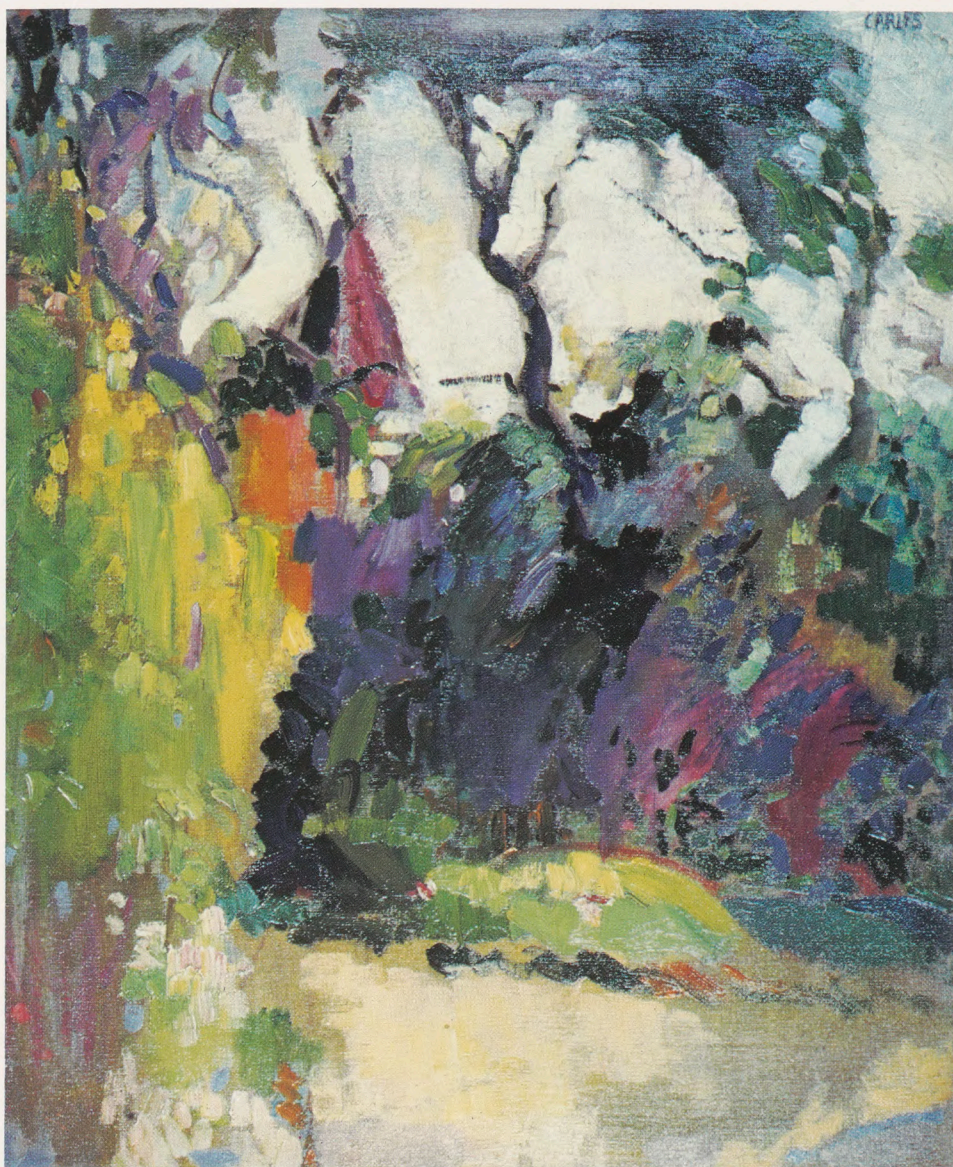
Steichen, Carles' best friend in France, had helped set up '291' with the photographer Alfred Stieglitz in 1905 in order to compare photography with advanced painting and sculpture. At this point Steichen considered

himself a painter as well as a photographer. From his position in France, he selected the Rodin and Matisse drawings shown at '291' in 1908, and thus he was responsible for the first exhibitions of modern European art held in America. Carles enjoyed Steichen's company so much that in the summer of 1908 he moved out to the little village of Voulangis par Crécy-la-Chapelle-en-Brie near Paris where Steichen had a house. Friends often came for evenings of music and conversation, and Carles and Steichen would avidly discuss art and music over endless cups of coffee and cigarettes. "Steichen," commented Carles, "enjoyed sensations similar to mine."³³

Steichen was an important link to European as well as American artists for Carles. He had become one of Rodin's favorite photographers, and took Carles to meet him. Carles, in turn, persuaded Trask to exhibit Rodin drawings at the Pennsylvania Academy in 1908.³⁴ Steichen also knew Constantin Brancusi, the radically abstract Rumanian sculptor working in Paris, and Carles and Brancusi became friends. They enjoyed drinking together and sharing ideas, and Carles sought out Brancusi each time he returned to France.

Steichen played a role in Carles' personal life as well. He and his wife Clara were friends of Mercedes de Cordoba, whom Steichen had photographed in New York in 1904 (fig. 9). When Carles first met her, he was immediately attracted to the dark-haired beauty of French and Spanish descent. Mercedes was talented in both music and art, and was working as a fashion illustrator in Paris, where Carles saw her at the Steichens'. Her mother tried to discourage their romance. She rightly feared Carles would have difficulty supporting a wife, but in the end the two were married in July 1909, with Steichen and Mrs. de Cordoba as witnesses.³⁵

Both Carles and Steichen loved flowers. They painted in the well-tended garden in Voulangis as well as out in the countryside. Steichen's paintings and photographs at the time emphasized mood, inspired by Whistler both in style and subject, as in *Nocturne of the City of Paris*. His paintings were composed of flat masses arranged in decorative patterns; sometimes they were peopled with shadowy figures.³⁶ Some of Carles' works, such as *Nocturne, Venice*, c. 1909 (cat. 22) were in a similar vein, but most of his landscape sketches made around Voulangis are rich in color and texture. His paintbox held small panels of wood or canvas board, and he would traipse around the hills, leaving the panels along the way to dry, picking them up on his way home.³⁷ In these spontaneous sketches, such as *Landscape*, 1907-10 (cat. 14), he captured the color and light of the countryside, often featuring masses of foliage against a sky filled with moving clouds. His landscapes rarely included figures. Often he left a contour of bare wood around the edges of the forms to create a positive outline, an effect he could have seen in the work of Edouard Vuillard. *French Park*, 1907-1910 (cat. 15), with its dynamic brushstrokes stabilized by the shadowy vertical of a statue, is almost abstract. These sketches are similar to those he painted on his first trip in 1905, except for their increasingly vivid color. *Landscape—Garden in France*, 1908-1910 (cat. 19) is one of the



Cat. 19 *Landscape—Garden in France*,
1908-1910
Oil on canvas, 21½ x 18 in.
UNIVERSITY COLLECTION, SHELDON
MEMORIAL ART GALLERY, UNIVERSITY OF
NEBRASKA AT LINCOLN. GIFT OF MRS.
HOWARD S. WILSON

most vibrant. Painted in the garden at Voulangis, it shows the purple steeple of the village chapel glowing through a tangle of yellow and orange foliage. Every inch of the painting's surface seems positive, with the spaces between the branches as tangible as the leaves. Carles' color is bold and intense but not arbitrary; it derives from his visual experience of the specific place.

The simple Romanesque chapel in the center of Voulangis had a special fascination for the artist. Carles repeatedly sketched it in pencil and in oil. He completed a large painting of it between 1908-10, *L'Église* (cat. 20), in which the dark sky, brushed in shades of blue, gray, and green, suggests that a late afternoon thunderstorm has just ended. The forms of the church are constructed with heavy impasto strokes. The steeple is enlivened with touches of mauve, light green, and ochre, and is outlined in blue. The solid forms of the building contrast with the multi-hued tangled garden next to the chapel. The entire, exuberant area is contained by horizontals established by the wall and skyline and by the vertical thrust of the steeple, which touches the top of the canvas and reinforces the sense of two-dimensional composition. Carles goes beyond an impressionist recording of the effect of light on objects toward a Cézanne-like building of form through color modulation. *L'Église* is impressive for its structure and glowing color, and Carles chose it for the Armory Show in 1913.

Next to Steichen, Carles' best friend abroad was John Marin. At this time Marin was at an impasse in his painting. Carles suggested he try working in watercolor. The free, colorful sketches that resulted caught Steichen's eye when they were exhibited at the Salon. Steichen asked Carles to take him to Marin's studio. Steichen in turn arranged an exhibition of Marin's work at '291' in March 1909, bringing him to the attention of Stieglitz, who would champion Marin's work until the end of his life.³⁸ Carles was helpful to his friend in other ways. He encouraged collectors to visit Marin's show at the '291,' and wrote to Trask: "His things are beautiful—very personal—distinguished and technical marvels."³⁹ Subsequently, Marin's watercolors were included in the 1911 Pennsylvania Academy Annual. In a 1913 letter to Stieglitz, Carles referred to a collector who had recently bought one of his own paintings, commenting, "You might let her in on the fact that Marin's things have everything that one [of mine] has, only the paint isn't put on so thick."⁴⁰

A comparison of similar subjects painted by both artists around 1910, such as Marin's watercolor *Tyrolean Mountains*, 1910 (fig. 10) and Carles' *Chamonix*, 1908-1910 (cat. 18), shows that both are constructed with distinct brush strokes moving in various directions across the surface, activating the sky, the mountains, and the hills with equal vigor. Patches of deep blue, green, and lavender contrast with vivid yellow passages and touches of red and orange in *Chamonix*. *Tyrolean Mountains* is equally brilliant, although it lacks the purples Carles loved to use. Where Carles laid on pigment with a broad half-inch wide brush, making the impasto clouds echo the heaving curves of the mountains, Marin achieved the same kind of vibrance by letting the white of the paper show through.



Cat. 18 *Chamonix*, 1908-1910
Oil on canvas on board, 32 x 39 in.
DR. AND MRS. PERRY OTTENBERG



Fig. 10 John Marin
Tyrolean Mountains, 1910
THE COLUMBUS MUSEUM OF ART,
COLUMBUS, OHIO. GIFT OF FERDINAND
HOWALD

Both landscapes pulsate with life as the viewer's eyes move over their lively surfaces. What separates them most, as Carles noted, is his love for the rich substance of oil paint and Marin's delight in transparent washes.

Carles' color sense was most affected by the work and ideas of Matisse, who had a profound and long-lasting influence on him. There is no doubt that Matisse and Carles had much in common. Both had received a strong academic training. Both shared a love for Eugène Delacroix, Manet, and the Impressionists. Both were inspired by Gauguin's landscapes of Brittany, Vincent Van Gogh's paintings of Arles, Cézanne's bathers, Redon's iridescent purples and blues, and Neo-Impressionist color theories. They were attracted to similar subjects, particularly the female nude. Each used color to express joyful feelings. In Philadelphia Carles was generally referred to as a student of Matisse although he never actually enrolled in a class with the French master. He did, however, show him his work, and according to a newspaper report, said he had been "helped considerably by the suggestions and criticism of this celebrated Frenchman."⁴¹

Carles was not alone in being considered a student of Matisse. All the artists who exhibited with him at Stieglitz's '291' gallery in March 1910 in the "Younger American Painters" show—Steichen, Weber, Arthur Putnam Brinley, Arthur Dove, Laurence Fellows, and Marsden Hartley—had been called followers of Matisse. Stieglitz had set up the exhibition as a contrast to the large "Exhibition of Independent Artists" organized by Robert Henri, and to refute the idea that his artists were "common disciples of Matisse." "Each of them," he wrote, "is working along individual lines toward the realization of a new artistic idea, the only points they have in common being a departure from realistic representation, the aim toward color composition, the vitality of their work, and the cheerful key in which their canvases are painted: the first impression as one entered the room was one of light and exuberant life."⁴²

The reviewers were not persuaded by what they saw. One called the show "a pathological art laboratory—an exhibit, as it were, of the vivisectionists of modern art."⁴³ Carles was not, however, singled out by the critics. Since no catalogue was printed for the exhibition, no documentation exists to show precisely which works were included, although *Landscape*, 1907-10 (cat. 14) was purchased by Stieglitz. Although Carles' work was not as radical as Maurer's or Weber's, whose paintings were probably the least comprehensible to the critics, it was considerably more adventurous than that of either Brinley or Fellows, and he was certainly in the forefront of American painting at that time.

Carles returned to Philadelphia a half a year after the exhibition closed. He remained in close contact with Stieglitz, Steichen, Marin, and other artists associated with the '291' (fig. 11). In 1912 Stieglitz expressed his confidence in Carles by giving him his first one-man show. This exhibition, which opened in New York in January, included twenty-four paintings and a few drawings, all created after his return to America except for six landscapes done in France.⁴⁴ The group of landscapes, portraits,



Fig. 11 A group of Young American Artists of the Modern School, September 30, 1911. Carles (bearded) is shown with Marsden Hartley (top left), Lawrence Fellows, Jo Davidson, Edward J. Steichen, and John Marin. PHOTOGRAPH IN THE MARSDEN HARTLEY MEMORIAL COLLECTION, TREAT GALLERY, BATES COLLEGE, LEWISTON, MAINE

figure studies and still lifes that Carles selected seem to have formed a less radical show than the Hartley exhibition that preceded it, for one reviewer wrote, "Mr. Stieglitz has just put over the Arthur B. Carles show without police interference."⁴⁵

The figure studies show the influence of Manet, whom Carles had admired since his student days under Chase and whose paintings he had seen in Paris.⁴⁶ *Portrait of Mrs. C.* (fig. 12), described by Carles as "mostly orange and black," has a Manet-like emphasis on flat light and dark patterns, although the bold outlines suggest awareness of Toulouse-Lautrec and Gauguin. Carles has definitely moved away from the modified impressionist technique seen in his earlier portrait of Mercedes, *Mlle. de C.*, 1908 (cat. 17). Not willing to distort the image of her features, he still retains the descriptive contours of the model's face.

At the Opera, c. 1911 (cat. 23), another portrait from this period, also recalls Manet. The long-necked model is flanked by two gentlemen, barely suggested in the background. The focal point of this painting is the green shadow just below the model's nose, with the primary contrast between blacks and browns against whites and pinks. The freedom of the brushwork, with drips of paint left visible, show that Carles was as involved with the manipulation of pigment as he was with rendering a portrait.

The largest painting in the 1912 '291' exhibition was *Nude*, (unlo-

Fig. 12 *Portrait of Mrs. C.*, 1911 (unlocated) PHOTOGRAPH COURTESY SARAH F. SWANSON





Cat. 23 *At the Opera*, c. 1911
Oil on canvas, 36 $\frac{1}{8}$ x 32 $\frac{1}{8}$ in.
PRIVATE COLLECTION

cated). It seems to have had close ties with Manet's *Olympia*, which Carles had copied in the Louvre. Perhaps recalling the outcry *Olympia* generated when it was first shown in Paris, Carles wrote Stieglitz that his own work looked "as though it should be called 'The Harlot'—a little risky for America."⁴⁷ The critics did react to the painting on moral rather than aesthetic terms. J. Edgar Chamberlain quoted a poem by Dante Gabriel Rossetti and concluded: "This face and figure are repellent, and yet strangely appealing is the story that they tell of the sad degradation of human beauty."⁴⁸

The still lifes in the exhibition were described as "fruit bits . . . that have dabs of pure vermilion jabbed in the background and violent purples and incomprehensible blues" by a critic.⁴⁹ *Still Life with Compote*, 1911 (cat. 24), purchased by Miss Cora Hartshorn from the exhibition, is the one still life that can be identified with certainty. In it the objects are solidly modeled in bright color. Seen from a high viewpoint, they fill the format, while the flowered drapery and varicolored tablecloth activate the surrounding spaces. Both the composition and the way in which the color was applied with short parallel strokes strongly recalls a Cézanne still life such as *Pomegranate and Pears*, 1896-1900 (fig. 13). *Still Life with Zucchini*, c. 1911 (cat. 25), done in the same period, also shows the objects from above.

Although one of the reviewers found Carles' paintings "beyond ordinary comprehension," Arthur Hoeber praised Carles because he had not yet "abandoned all semblance of the human form and his color is yet

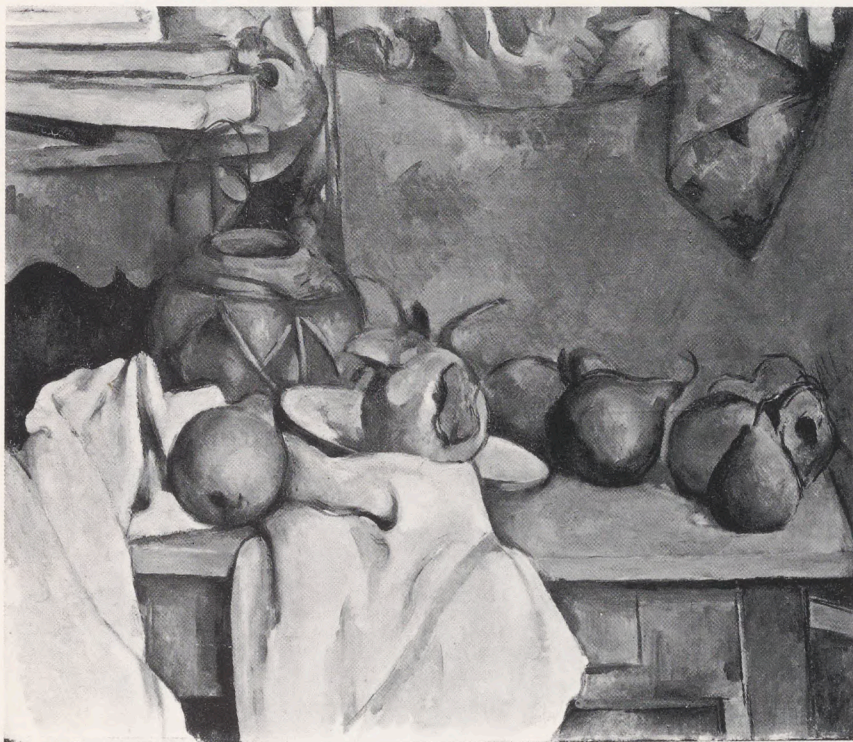
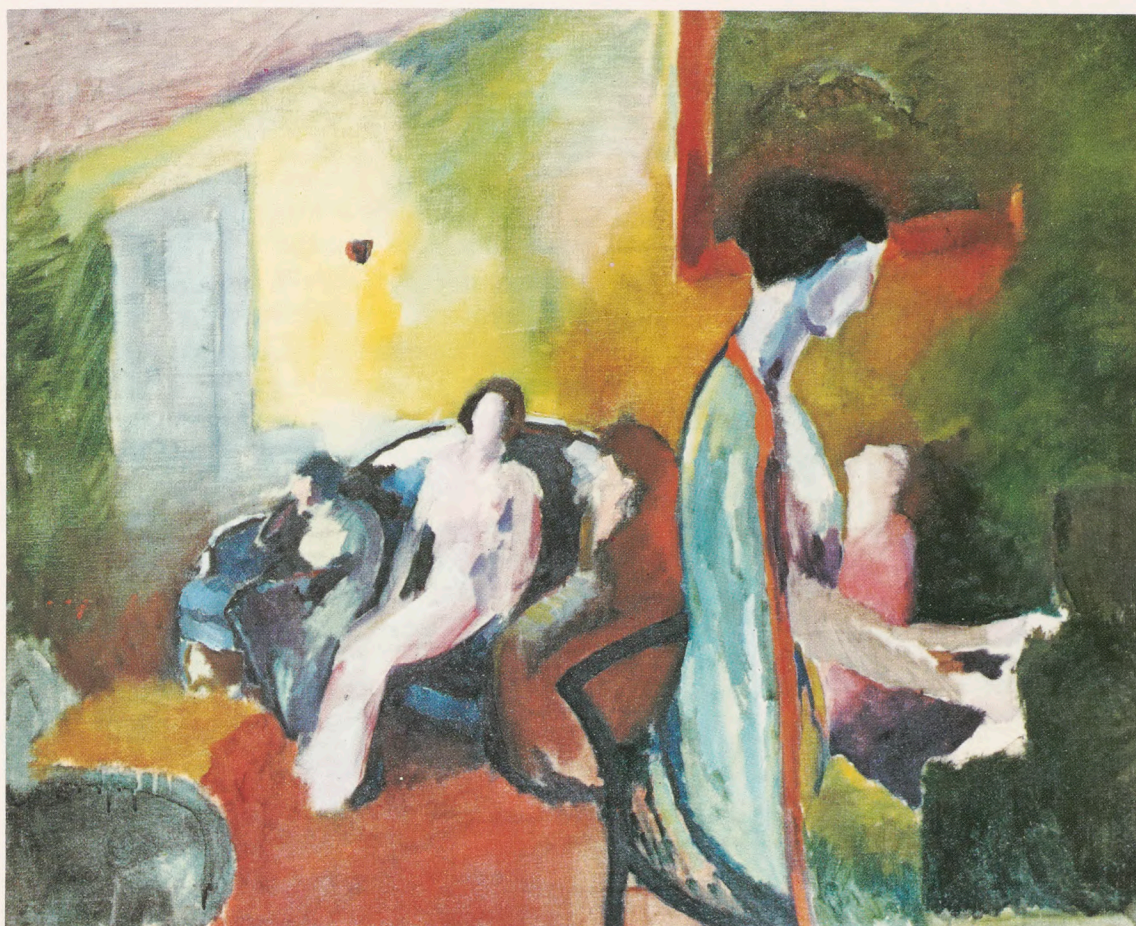


Fig. 13 Paul Cézanne
Pomegranate and Pears, 1895-1900
THE PHILLIPS COLLECTION, WASHINGTON,
D.C.

Cat. 24 *Still Life with Compote*, 1911
Oil on canvas mounted on wood,
24 $\frac{1}{8}$ x 25 $\frac{1}{8}$ in.
THE NEWARK MUSEUM, NEWARK, NEW
JERSEY. CORA L. HARTSHORN BEQUEST





Cat. 29 *Interior with Woman at Piano*, 1912

Oil on canvas, 32 1/4 x 39 1/4 in.

THE BALTIMORE MUSEUM OF ART. SPECIAL PURCHASE FUND (BMA 1963.5)

within the limits of reasonableness." He concluded that "his efforts to disguise a sound academic training are—Heaven be praised—thus far—futile." The *Philadelphia Inquirer* avowed that "he represents more ably and fully than anyone else at present working in America the spirit of the new or modern movement in art in France today."⁵⁰

Although the exhibition generated few sales, Carles found the experience very valuable. He wrote Stieglitz: "It was a great lesson to me to see my things there and see other people trying to see them. Not a bit like being alone with them in my studio. . . . Feel as if I really could paint something now." Carles appreciated the support he received from Stieglitz and the artists who gathered around him. "Everytime I return to the 'dear city,'" he wrote, "I realize more what a precious spot '291' is in this country."⁵¹

Yet if New York was the "dear city," and '291' was "precious," Paris was even more cherished. His sympathies lay with the modernists even if his paintings continued to show his academic background. Through the sale of some paintings and a few portrait commissions, Carles earned enough to return to Paris. In June 1912 he sailed for France, where he remained until November of that year.



Fig. 14 Henri Matisse
The Invalid, 1899
 BALTIMORE MUSEUM OF ART, THE CONE
 COLLECTION.

Once back in Paris, he associated with people from the Stieglitz circle, especially Steichen, Marion Beckett, and Katharine Rhoades. Hartley reported in a letter to Stieglitz that he had seen Carles, and mentioned that Carles might bring back copies of Van Gogh's letters, Gauguin's *Noa Noa*, and Kandinsky's *Blaue Reiter* almanac for publication in *Camera Work*.⁵²

Carles' return to France inspired him to paint landscapes with more fluid and transparent colors. He again painted the church at Voulangis from his window at the village inn. In *French Village Church* c. 1912 (cat. 27) washes of pinks and lavenders suggest an opalescent morning light rather than the afternoon clouds of *L'Église*, 1908-10 (cat. 20). *The Lake, Annecy*, c. 1912 (cat. 26) was developed from a small oil sketch painted on his visit to the border of Switzerland. Similar in its high viewpoint to a landscape by Cézanne, it suggests space through its curving contours, yet insists on the forms as painted strokes on the surface. The palette of purples, greens, and blues, however, recalls Cézanne less than Matisse in his paintings of around 1900, such as *The Invalid*, 1899 (fig. 14), then owned by the Steins.



Cat. 28a Study for *Interior with Woman at Piano*, 1912
 Pencil on paper, 5 x 7¼ in. (sight)
 JANET FLEISHER GALLERY, PHILADELPHIA

The most abstract painting Carles did at this time was *Interior with Woman at Piano*, 1912 (cat. 29). He began with pencil sketches, blocking out the forms of his wife Mercedes playing the piano for several listeners in the Steichen living room (cat. 28a). In this case he did not start with his usual representational sketches, but employed a more abstract technique from the very beginning. He carried this concept over into the painting, where he used non-naturalistic color. Mercedes' neck and face are streaked

with green and purple. Her greenish stole is bordered with scarlet, and there are large arbitrary areas of dark red and green. Space is activated through the play of warm and cool colors and by the way the figures are constructed through a combination of washes and patches of paint.

In *Interior* Carles created a harmony in color comparable to the musical harmony played by his wife. Like most artists of the time, he was aware of the analogy between color and music, developed in the late nineteenth century by Walter Pater, Whistler, and Gauguin, and pursued by the Symbolist Maurice Maeterlinck, popular at the time. Carles wrote: "A painting is beautiful for its felicitous harmony of colors just as music is beautiful for its harmony of sound." Carles saw Kandinsky's *Blaue Reiter* almanac and read excerpts from *Concerning the Spiritual in Art* in *Camera Work*. He was exposed to the ideas of Robert Delaunay and the other Orphists, who were searching for ways to make color function like musical tones. His fellow Americans, Stanton MacDonald Wright and Morgan Russell, were creating "Synchromies," building forms with color planes and comparing the results to music. Carles was also familiar with the *Camera Work* critics, Charles Caffin, Sadakichi Hartmann, and

Cat. 26 *The Lake, Annecy*, c. 1912
Oil on canvas, 24¼ x 29⅞ in.
HIRSHHORN MUSEUM AND SCULPTURE
GARDEN, SMITHSONIAN INSTITUTION,
WASHINGTON, D.C.



Benjamin de Casseres, who often compared the visual arts with music, a recurrent theme in the most advanced art criticism and aesthetic discussion around 1912.⁵³

One document of Carles' interest in correlating music and color is known (Dr. and Mrs. Perry Ottenberg, Philadelphia). In these notes, he sketched a color wheel next to numbers in harmonic relations paired with the letters of the musical notes.

Carles painted one work that corresponded to an actual musical composition. This landscape, inspired by Richard Wagner's "Ride of the Valkyries," is known only through a photograph published in the *Philadelphia Press* in 1913 (fig. 15) because Carles later painted over it. The newspaper caption called it "The Road to Walhalla Breaks through the Lurid Sky," describing figures looming over bright green trees, a red mountain and purple valleys. Certainly it was one of his most daring experiments in color.

Carles returned to America in December 1912 in time to participate in the Armory Show. He exhibited two landscapes in New York, *L'Église*, 1908-1910 (cat. 20) and *The Lake, Annecy*, c. 1912 (cat. 26). *Interior* (cat. 29) is listed in the Chicago catalogue.⁵⁴

By the time of the Armory Show, Carles was a confirmed modernist. In an interview published in 1913, he asserted the value of the flat picture plane and stated his intention to express emotion rather than to tell a story or imitate nature. "When an artist makes light and shade," he said, "he spoils color. Paint lies flat. A loaded palette, for instance, is often more beautiful than a painted canvas."⁵⁵

The ideas he had soaked up in Paris like "an open-minded sponge" placed him among the leading American modernists. Strong two-dimensional design and vivid color, related more to the needs of the picture than to imitation of nature, made his paintings among the boldest in the American section of the Armory Show. He called himself a Post-Impressionist, and he became a spokesman for modern art in Philadelphia.



Fig. 15 *The Ride of the Valkyries*, c. 1912
(destroyed)

PHOTOGRAPH COURTESY LEWIS E. INGRAM,
NEPHEW OF EMMA M. REA

THE POST-IMPRESSIONIST IN PHILADELPHIA, 1913-1919

When Carles returned to Philadelphia in December 1912, he found a public hostile to advanced art. The International Exhibition of Modern Art, called the Armory Show after its location in the 69th Regiment Armory in New York City, was to open on February 17, 1913. Helen Henderson, writing in the *Philadelphia Inquirer*, tried to prepare her readers for the show in an article entitled "Jolly Futurists and Classic Cubists Turn World's Art Galleries Topsy-Turvey." She acknowledged that the new art might strike many people as "a chamber of horrors," but she explained the terms futurism, cubism and expressionism. To sweeten her message, she interspersed humorous cartoons about modern art between illustrations of paintings. She included examples of work by Matisse, Gauguin, Picasso and Rodin along with that of Philadelphians Carles, Schamberg and Sheeler.⁵⁶

Philadelphians were not different from most viewers and critics who were shocked by works such as Marcel Duchamp's *Nude Descending a Staircase*, Matisse's *The Blue Nude*, and Brancusi's *Mlle. Pogany*. Modern art was attacked in Philadelphia, even by William Merritt Chase, who called Matisse "a charlatan and a faker." A lecture on the show scheduled to be given by Robert Henri to the Fellowship of the Pennsylvania Academy of the Fine Arts was cancelled.⁵⁷ Even in 1916, when Morton Schamberg brought thirty-one pieces of advanced modern art to the McClees Gallery in Philadelphia, many people (including Chase) were as outraged as ever.⁵⁸ Charles Sheeler, Carles' former classmate, summed up the prevailing atmosphere: "During the years following the Armory Show, life in Philadelphia seemed much like being shipwrecked on a deserted island. Whatever was happening that was stimulating and conducive to work was taking place in New York."⁵⁹

Carles became very discouraged after returning to Philadelphia. Contrasting his previous feelings of assurance, when he felt he had had "a life of positive action," with his present sense of disorientation, he wrote Katharine Rhoades:

... as an artist I felt very sure of myself. I don't mean I thought I was [a] great artist but felt that I was doing what I could do best and was feeling the best powers in the fact of my work.

Suddenly everything has been turned to impossibility—now—no person—you Katharine, myself, nor anyone, not even my mother, holds any definite place in my thoughts. ... I feel simply part of an enormous incomprehensible indefiniteness.⁶⁰

He was having a hard time finding work, a situation Trask poignantly described in 1912: "The pictures which he makes do not command a very large audience, and he is endeavoring now to find some way of securing a moderate income. In fact, matters have reached the place where he has to contemplate giving up painting and going into the grocery business, metaphorically."⁶¹

Carles was also having marital troubles. In spite of the deep affection he and Mercedes had for each other, he called their marriage "a vaccination which didn't take."⁶² He wanted to stay in Philadelphia, where they lived with his parents. She wanted to further her career as a singer and actress in New York, close to her own family. He no longer had any interest

Cat. 30 *Repose*, 1912-1913
Oil on canvas, 25 x 24 in.
MERCEDES MATTER



in the Episcopal church in which he had been raised; in fact, he eliminated the word "God" from his vocabulary. Mercedes, in contrast, was a devout Catholic. Furthermore, Carles could not resist the temptation of beautiful women. After just three years of marriage, he had already fallen in love with Katharine Rhoades, a painter, poet, and member of the Stieglitz inner circle. He and his wife largely lived apart after the birth of their daughter Mercedes in 1913. They never lived together after 1922, and were finally divorced in 1926.

In spite of these personal difficulties, Carles became a spokesman for the modernist position in Philadelphia. He was featured in an article on July 21, 1913 in the *Philadelphia Press* entitled "'True Art Emotional,' Carles Says," with the words "Post-Impressionist" in bold type. The caption for illustrations of his paintings reproduced in the article read, "Nature and Life as Post-Impressionist Sees Them." In his attempts to educate administrators of the Academy, he loaned them his copy of Marius de Zayas and Paul Haviland's book *A Study of the Modern Evolution of Plastic Expression*. He kept in close contact with Stieglitz in New York, who encouraged him "to fight for the big cause," and in turn received support from the '291' group, who provided him with a sense of community.⁶³ Carles did not, however, exhibit again at '291' before it closed in 1917, nor was his work included in the most avant-garde exhibitions, such as the one held at the Forum Gallery in New York in 1916, perhaps because his push toward abstraction slowed after his return to Philadelphia. Instead, he entered his paintings in academic annuals all over the country.

In 1913 his graceful nude, *Repose*, 1912-1913 (cat. 30) attracted attention at the Pennsylvania Academy Annual for its "unusually fine color sense" despite what one critic called its "deliberate disregard for the conventional manner of painting."⁶⁴ It was well received at other annual exhibitions as well, and was illustrated in the catalogues of the Cincinnati Art Museum and the Art Institute of Chicago, where it was awarded the Norman Wait Harris bronze medal. The figure is loosely painted, with the hands, feet and turned-back head of the model barely sketched in. Although the knee projects three-dimensionally, the background is semi-abstract. It is composed of a square of dark brown, strokes of freely applied blue, with areas of the canvas left bare. Yet despite these liberties of color and brushwork, the painting's title and the model's languid pose place it within the academic, not the modernist, tradition.

Repose initiated a period when Carles concentrated on the female figure. At the Panama-Pacific Exposition in San Francisco in 1915, which Trask directed, he exhibited three nudes, including *Repose* and *Torso* (San Francisco Museum of Modern Art). Painting nudes was not merely a formal exercise for Carles, so responsive to female beauty. He was well aware of the hint of scandal the subject suggested to American viewers. In a 1913 letter to Stieglitz, for example, he joked about a "corsetless figure stunt" that would take place when his model arrived. "Well, au revoir," he ended, "am expecting a nude lady any minute—wonder what she'll look like going down the escalier when I'm through with her," an obvious



Cat. 32 *Still Life with Fruit*, 1913
Oil on canvas, 24 x 25 in.
MR. AND MRS. PHILIP JAMISON

reference to Duchamp's *Nude Descending a Staircase*, then causing such consternation at the Armory Show.⁶⁵

The largest and finest of the three nudes exhibited in San Francisco was *White Nude with Apple*, c. 1914 (cat. 33), illustrated in the *Catalogue de luxe* of the exposition. The red-haired model, posed with her knees bent, holds an apple to her lips. Her luminous, pale skin is shadowed in cerulean blue and purplish gray. The apple and her informal pose create an aura of daring eroticism, reinforced by the richly-patterned draperies. Carles stressed the two-dimensional contour of the figure by cropping the top off her head and emphasizing the negative shapes around her feet and between her arm and breast. He barely outlined her features and hands, although the surface of the canvas is densely covered with pigment.

Drawing again from Manet's *Olympia* and Matisse's decorative elements, he created a masterpiece distinctly his own. The painting seems to have had special significance for him, for he depicted it next to his own head in his etched *Self-Portrait in Studio*, c. 1915 (cat. 43).

Carles did not limit himself to nudes. He painted his wife Mercedes in costume in *An Actress as Cleopatra*, 1914 (cat. 34). Her garb was inspired by an Egyptian pantomime McCarter was designing for the Academy Masque in April 1915. The word "Actress" in the title referred to her theatrical aspirations.⁶⁶ Carles employed a striking palette of royal blue, gold, and turquoise, with lavenders and purples in the curtain; to it he contrasted Mercedes' pale skin and black hair. With the flattened near-profile, distinct shadows cast by the jewelry, and suppression of modeling on the arms, Carles created a strong pattern without distorting the descriptive contours of the figure. Although one of the reviewers criticized the painting for "faults of design,"⁶⁷ the painting was a public success. It was purchased for the Pennsylvania Academy through the John Lambert Fund and was illustrated both in *International Studio* and *Vogue* as well as in the Academy exhibition catalogue.⁶⁸

Carles repeated his success at the Pennsylvania Academy Annual with *Sarset*, 1917 (fig. 16), another painting using a model dressed in Egyptian-inspired costume set against a patterned drapery. This time he won the Lippincott Prize, with an award of \$400. His success with these figure paintings led to an invitation from the Academy to become instructor of the Costume Sketch Class.

Although Carles' major theme between 1913 and 1919 was the female figure, he was also formulating ideas about color and space through



Cat. 43 *Self-Portrait in Studio*, c. 1915
Etching on paper, 3 $\frac{3}{8}$ x 5 in. (plate)
DR. AND MRS. PERRY OTTENBERG

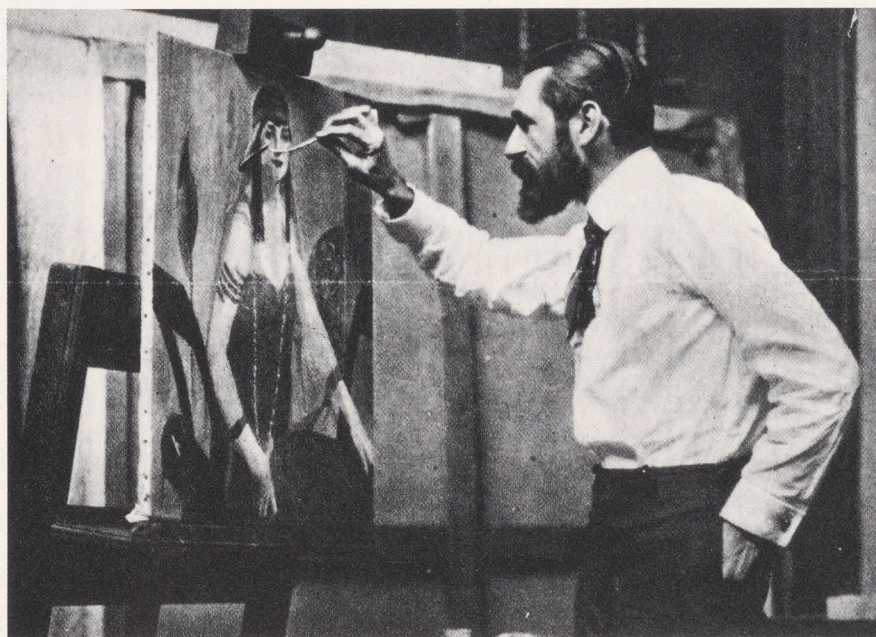


Fig. 16 "Arthur B. Carles, Colorist and Experimenter, Whose Figure Work Commands Especial Interest" (working on *Sarset*.)
Unidentified newspaper clipping, c. 1917
ESTATE OF EMMA M. REA

Fig. 17 Hugh H. Breckenridge
Italian Pitcher and Fruit, 1913
 MR. AND MRS. JOHN CARVER



his still life paintings. Like Braque and Picasso in Paris, he and Breckenridge worked together, often using the same objects for their painting compositions. The Italian pitcher painted with flowers and the gold-rimmed dish seen in Carles' *Still Life with Fruit*, 1913 (cat. 32) appear in Breckenridge's *Italian Pitcher and Fruit* of the same year (fig. 17).⁶⁹ Both artists used Matisse's device of including a picture in the background behind a table to enrich the sense of spatial illusion in their paintings, and their styles at this time are remarkably similar.

Carles' still lifes of 1913 are lighter and less densely packed than those he painted in 1911. In *Still Life with Fruit* the pitcher, dish, apples and onions are spread out on a plain tablecloth modulated with strokes of pink, green, and purple. The pitcher and dish cast dense shadows of green and blue. The fruit, surprisingly, casts none, and thus seems to be floating. Carles employs Cézanne's technique of outlining the fruits in dark blue and modeling them with patches of varied, intense hues. The gold rim of the dish changes from green to orange, from red to gold, with blue and green shadows behind it. The overall effect of the picture is luminous. It seems to create its own light. In the background is part of a painting of a female nude, perhaps implying a symbolic relationship between female fertility and the fecundity of nature.

White Tureen, 1916-17 (fig. 18), was first exhibited at the 1917 Academy Annual. With only small touches of color to relieve the blacks,

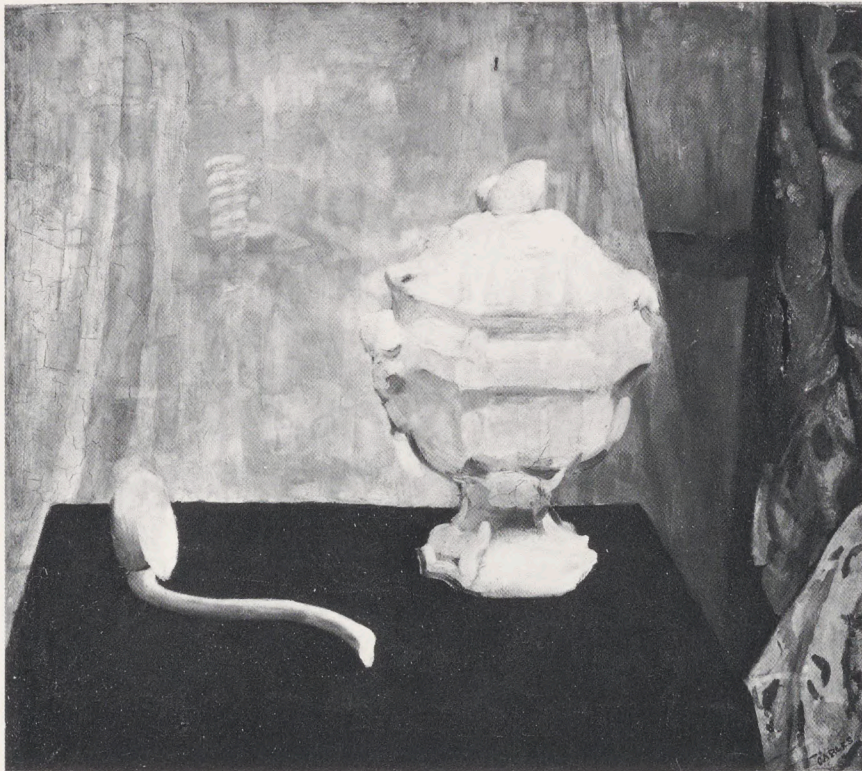


Fig. 18 *White Tureen*, 1916-1917
CAROLINE CARLES MANTOVI

grays, and whites, the composition is unusually stark and controlled. It is difficult to believe it followed the glowing, fauve-like *Still Life with Fruit*. Yet such contrasts in style occurred frequently throughout Carles' career. He once commented, "I don't always let go like that . . . That's why I do those sober, restrained nudes and things. I get tired of ripping out paint sometimes."⁷⁰ Carles seems not to have found his variations in style incongruous. To him, being an "experimenter" meant pushing painting to its limits in different directions.

He took yet a different approach in *Roses*, c. 1919 (cat. 44), where the flowers, arranged in a cut-glass bowl in front of a window, are rendered with fluid transparency. Unlike *Still Life with Fruit*, much of the canvas is left bare, and Carles has captured the sense of light filtering through the delicate petals and glass bowl reflected on the shiny table top.

Carles experimented with techniques and media as well as styles of painting. Around 1914-1915 he worked with etchings and monoprints; the latter especially must have appealed to him for their spontaneity. In *Floral Fragment*, 1914 (cat. 35) he sketched a bouquet of zinnias on a small round table, emphasizing the circles of orange, yellow, red, and purple flowers, enclosing them in an arc of dark blue to control the expansive chaos of blossoms. While the pigment was still wet, he pressed paper to the canvas to produce *Flowers I*, 1914 (cat. 36). A second sheet of paper produced *Flowers*, 1914 (cat. 37), to which he later added touches of pastel to create a glowing, Redon-like effect.



Cat. 39a *Dorziat Reciting*, 1915 (first state)
Etching on paper, 4¼ x 3¾ in. (plate)
MR. AND MRS. PHILIP JAMISON



Cat. 39b *Dorziat Reciting*, 1915 (third state)
Etching on paper, 4¼ x 3¾ in. (plate)
DR. AND MRS. PERRY OTTENBERG



Cat. 39c *Dorziat Reciting*, 1915 (sketch for fifth state) Etching with Pencil on paper, 4¼ x 3¾ in. (plate)
MR. AND MRS. PHILIP JAMISON

Unlike the monoprint flower studies, the two dozen etchings he executed between 1915 and 1920 mainly depict the female figure. Like his monoprints, his etchings reveal his attitude toward a work of art as the result of a dynamic process rather than as the fixing of a preconceived image.

His first etching, *Dorziat Reciting*, 1915 (cat. nos. 39a, b, c) repeats the performance theme he used in *Interior with Woman at Piano*, 1912 (cat. 29). The subject was his friend Gabrielle Dorziat, an actress with the Comédie Française, whom he sketched with her arms outstretched and her head tilted back (cat. 38), a pose he later utilized in *The Marseillaise*, 1918-1919 (cat. 45). Using pastel, he emphasized the vertical line of her body, clothed in a long, white evening gown. He exaggerated the attenuation of her hands and feet and encircled her in a blue arc. The first state of the etching includes two male listeners, one seated, the other only suggested by the back of his head in the corner (cat. 39a). On one print, Carles added a pianist in pencil. In a later version, he defined the bearded listener (possibly himself) more clearly and outlined the sofa against which the listener leaned. At the same time, he began to eliminate the head of

Cat. 38 *Dorziat*, c. 1915
Pastel on paper, 21½ x 14½ in. (sight)
DR. AND MRS. PERRY OTTENBERG



the man in the corner. Next, he etched in the pianist, a woman with dark hair pulled into a chignon, probably his wife Mercedes. On the back of this print (cat. 39b) he wrote: "These are two of my first prints. . . . The subject is Dorziat reciting. . . . This print is an earlier stage than the other but the other is a rotten print. Have you started yet? It's very puzzling at first, but you get the touch of things very quickly."

In the following version, he created curves of dark and light around Dorziat's head and feet by cross-hatching. Then he burnished out the cross-hatchings and created a vertical black "spotlight" behind the actress, giving her a white silhouette. Finally the bearded listener disappears completely and the composition is clarified into stark verticals and horizontals rather than curves (cat. 39c).

About the same time, Carles made an etching after his painting *An Actress as Cleopatra*, 1914 (cat. 34), starting with a linear sketch of the figure. Next he etched in long, dark hair (cat. 42a), and experimented with a heavy inking (cat. 42b). In the third state he also manipulated the ink, leaving the dress and curtains dark, wiping a halo of light around the figure and not inking the lower part of the plate at all (cat. 42c). Through these manipulations, the final version of *Cleopatra* takes on an air of mystery. Carles never explored tonal variations in etching to this extent again.

Several etched self-portraits are known. One shows Carles with a neatly trimmed beard and the suggestion of a long clay pipe in his mouth. On one impression (cat. 40) he wrote disparagingly: "Looks German!" The most complex is *Self-Portrait in Studio*, c. 1915 (cat. 43) showing him with a longer beard, at work in his studio, which is stacked with pictures including *White Nude with Apple*, c. 1914 (cat. 33), and an unidentified painting of two figures in the foreground.

Carles' little-known etchings are most significant for their relationship to the themes of his paintings and for what they reveal about his view of art as a process evolving in stages rather than from a pre-determined plan. Etching seems to have appealed to him as a discipline, springing from the same impulse as his more controlled paintings, since the black and white medium seems an unlikely one for so wholehearted a colorist. He never pursued technical mastery of the medium and seems to have looked on his prints as exercises; he rarely exhibited or tried to sell them. Most were given to friends or remained in his studio.

Carles' efforts to establish himself as an artist in Philadelphia finally bore fruit in 1917 when he was hired as Instructor in Drawing and Painting at the Pennsylvania Academy. He taught the two-hour Saturday morning Costume Sketch Class offered as a supplement to the more structured sequence of Life Classes. He also taught at the Academy summer school which was started in Chester Springs in 1917.

He was extremely popular with Academy students because of his magnetic personality, his sensitivity to their needs, and his knowledge of modern European art. A newspaper reported that "virtually every student at the Academy" attended his classes.⁷¹ They loved the way he brought a feeling of Paris to the studio, and they filled to overflowing the two rooms



Cat. 42c *Cleopatra*, c. 1915 (third state, dark inking)
Etching on paper, 6 $\frac{7}{8}$ x 4 $\frac{7}{8}$ in. (plate)
DR. AND MRS. PERRY OTTENBERG

Cat. 35 *Floral Fragment*, 1914
Oil on canvas, 18 x 17 $\frac{7}{8}$ in.
COURTESY OF DR. DAVID W. WOOD



Cat. 36 *Flowers I*, 1914
Monoprint on paper, 20 $\frac{7}{8}$ x 16 $\frac{3}{4}$ in.
PRIVATE COLLECTION



assigned to his course. The classes themselves proceeded in a casual manner. First a costumed model was arranged for the students to sketch, either in oil, charcoal, watercolor or pastel. After the work was underway, Carles would arrive to make comments. He often remained after the class was officially over to comment on work the students brought in from other classes. Francis Speight remembered: "Nowhere else in the school was there as much enthusiasm or a finer spirit than in Arthur Carles' Saturday morning sketch class."⁷²

With McCarter, he was one of the few teachers who mixed socially with the students and helped with the student balls. In 1916, even before he was hired by the Academy, he painted seven stage pictures on the theme of Theseus and Ariadne for the student Artists' Bal Masque. This avant-garde "solar drama," written by Leyster Holland, a teacher at the University of Pennsylvania, incorporated colored light as the major dramatic agent and completely dispensed with dialogue.⁷³

As an instructor, Carles had the opportunity to reach many students. He had an official position from which he could speak to the public. He served on juries of the annual exhibitions and helped organize other important shows as well. The discouragement he had felt in 1913 was gone, and he was winning prizes and honors for his work.



Cat. 37 *Flowers*, 1914
Monoprint with Pastel on paper, 20 x 17 in.
DR. AND MRS. PERRY OTTENBERG



Cat. 44 *Roses*, c. 1919
Oil on canvas, 24¼ x 20¼ in.
PRIVATE COLLECTION

Although Carles had established himself as an artist in Philadelphia, when war broke out in Europe in 1914 he was naturally concerned about France. He participated in benefits for the relief of war refugees, once even agreeing to paint in a public boxing ring while a band played to help sell Liberty Bonds. His greatest contribution to the war effort, however, was as a *camoufleur* in the Philadelphia Navy Yard where he worked in 1918 with many of his friends and students, including Franklin Watkins, Adolphe Borie, Jean Knox, Waldo Pierce, and Carroll Tyson. Watkins devised some of the camouflage designs, but it was Carles who actually oversaw the application of the paint on the vessels, supervising the work from various angles and distances.

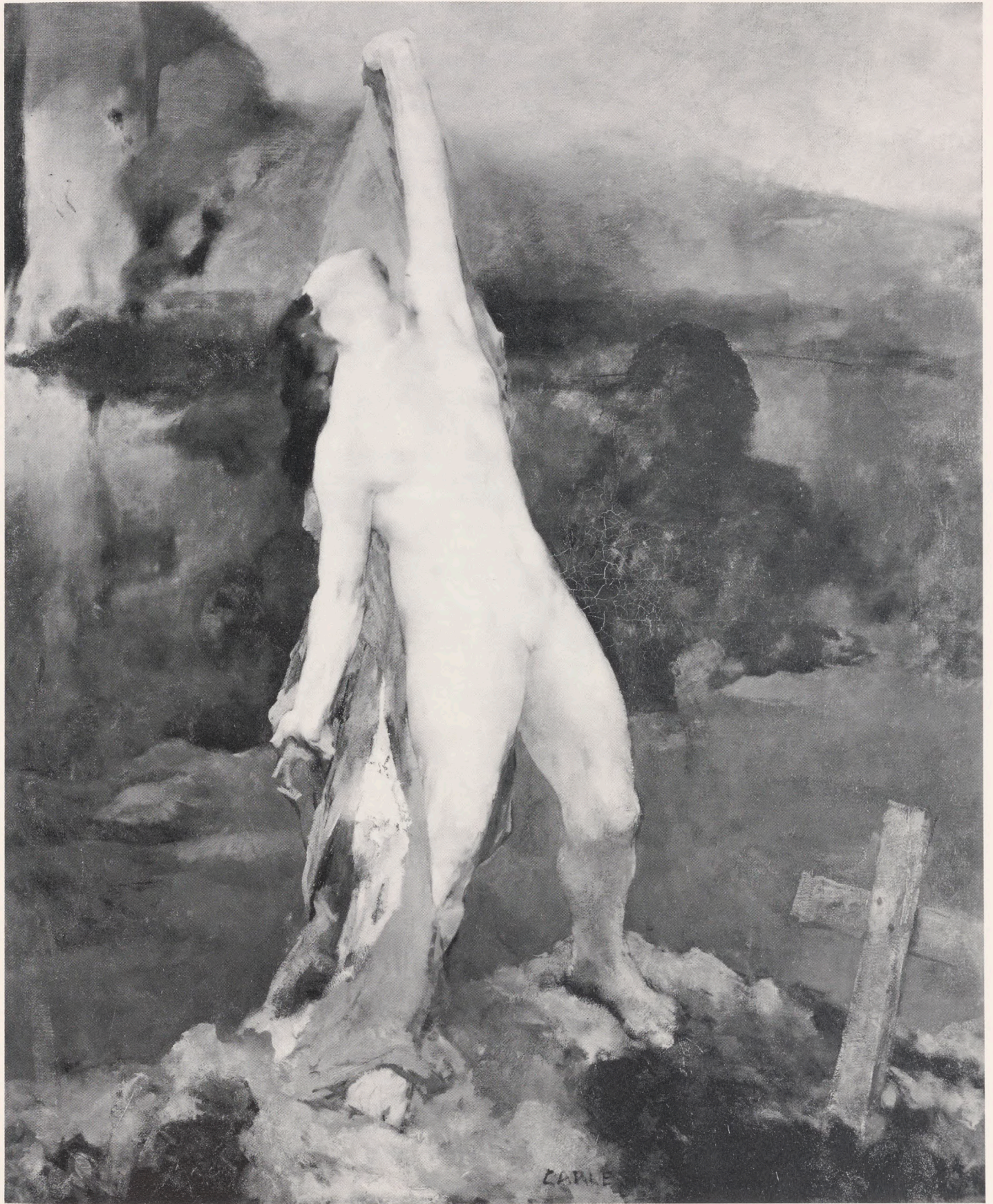
The war inspired him to paint his major allegorical painting, *The Marseillaise*, 1918-1919 (cat. 45). Unique for Carles in its scale, its serious patriotic theme, and the number of visual sources it encompassed, it seems to have been inspired by Dorziat's singing of the French national anthem at a victory celebration in Philadelphia in 1918, for the first study for the work is inscribed: "To Dorziat/ with appreciation/ Carles" (fig. 19).⁷⁴

The first model was the French actress Cécile Sorel.⁷⁵ As McCarter recalled, Carles began with an image of a woman clothed in the tri-colour from head to toe, holding a Roman sword:

Fig. 19 Study for "*The Marseillaise*," 1918
PHILADELPHIA MUSEUM OF ART. GIVEN BY
JOHN T. DORRANCE, JR.

OPPOSITE:
Cat. 45 *The Marseillaise*, 1918-1919
Oil on canvas, 78¾ x 63 in.
PHILADELPHIA MUSEUM OF ART. GIVEN BY
TWENTY-FIVE SUBSCRIBERS





It was French school academic. Carles had submitted to all the influence of his environment—a silk costume—a beautiful sword—a kind friend who posed—and she is a great actress and came to the Carles house to be painted. Then the picture was put aside, and Carles could do nothing with it although he sometimes brought it out and painted almost without plan—nothing much came of it.

Finally, however, Carles had a vision:

[He saw] the inspired nude of God-gifted France in all her force of regeneration. Hurt, almost deformed, but always our best beloved France and her Marseillaise—It costs an artist more strength than you know to rise to such sustained dramatic passion.⁷⁶

He totally repainted the figure, eliminating the sword, stripping the flag from her body and placing it in her outstretched arms. He created a sharp vertical triangle with the figure and the flag, and repeated it in the shape of the upturned chin and the dark triangle between the legs.

Carles conveyed intense emotion through the gesture of the whole body rather than through the model's facial expression. The nude is one of the least graceful or sensuous he ever painted. The heavy-set body, with its flat, awkwardly-placed breasts, thick waist, muscular legs and large feet, looks almost masculine. The grayish-white body contrasts violently with the brilliant scarlet of the flag and the dark, smoldering purples and oranges of the misty battlefield behind it. It would almost seem that Carles chose to paint an ugly, distorted figure to convey his powerful feelings, a mixture of exultation at victory and grief over the hideous destruction caused by the war, in place of his original concept of a beautiful, elegantly draped woman who might have been seen in a tableau of the time.

As he himself explained:

"La Marsailles" [sic] was begun as a conventional figure, but soon I perceived that mere beauty of flesh tones and symmetry of form would distract from the larger significance of the picture I had conceived. If I was to get the dramatic effect I sought, it must be at the expense of mere "prettytiness." And so the symmetrical form and the warm tints had to go.⁷⁷

The dramatic gesture of the figure is the most striking feature of the painting. Carles had problems with the transition between neck and shoulder. He was still working on it, with Emma Rea posing and Earle Horter urging him to hurry, as the deadline for the 1919 Academy Annual approached.⁷⁸

The painting struck just the right note. It won the \$1,000 Stotesbury Prize, the Fellowship Prize, and the Place of Honor at the Annual. The public found it controversial. Some proclaimed it a "succès d'exécution," others praised it as a masterpiece.⁷⁹ The *New York Times* reviewer described it in glowing detail:

Mr. Carles has expressed an emotion of greater intensity than most of us knew before the war struck new chords of feeling in us; the abstract emotion of patriotism, that passion for the ideal of country stronger than any of the selfish passions . . . It is a noble conception, and it is carried out almost successfully.⁸⁰

Carles used the publicity generated by *The Marseillaise* to speak out in favor of modern art: "Public taste must follow art, not lead it. And revolution in art is like political revolution in that it cannot be won without a fight."⁸¹

His message was not well received. "In Philadelphia," wrote Sheeler, "modern art . . . was of the same status as an illegitimate child born into one of the first families. Something to live down rather than to welcome for the advantageous possibility of introducing new blood into the strain."⁸² Nevertheless, Carles worked to bring exhibitions of contemporary works, such as the 1920 "Representative Modern Masters" show to Philadelphia. He felt it offered "a means of education in the modern art movement for the school pupils deprived of the opportunity of European travel and study the past few years of war, and even prevented by the high railroad rates from frequent visits to N.Y. galleries."⁸³ He was, according to one student, "the one person to bring the spirit of the French School . . . into the Academy."⁸⁴

His efforts to expose his students to modern art put him in a difficult position at the Academy, especially with its president, John Frederick Lewis, who particularly admired artists of the eighteenth and nineteenth centuries such as Thomas Sully and Charles Willson Peale. Tension between Carles and the conservative members of the faculty and administration increased. In 1920 he was officially reprimanded by the Board of Directors for giving private classes in his studio.⁸⁵ The reason stated was that the young painters who came were already receiving instruction in his regular classes, but the unofficial concern seemed to have been that Carles was gaining too much influence with the student body.

Carles' reaction did nothing to improve the situation. At first he had regularly attended faculty meetings and served on juries for the annual exhibitions held in 1918 and 1920. Now his attendance at faculty meetings was erratic, and he was no longer asked to be a juror. Although he continued to be friendly with McCarter and Breckenridge, his espousal of modernism was directly at odds with such teachers as Charles Grafly, a prominent sculptor in the Beaux-Arts tradition, or Daniel Garber, a leader of the New Hope School, who painted serene and finely-crafted impressionist scenes. Other teachers were also upholders of established academic principles and felt threatened by the modern movement. The conflict increased as Carles stepped up his efforts to promote modern art in Philadelphia.

Cat. 66 *Dancers*, c. 1927
Oil on canvas, 39½ x 34 in.
PRIVATE COLLECTION



"THE MAN WHO PAINTS WITH COLOR," 1920-1927

Charles played an important role in the "cultural renaissance" that took place in Philadelphia in the 1920s, a time of pride in the city and the arts. Music was at the forefront of the activity. R. Sturgis Ingersoll wrote:

It was not all paint. A great part of the general belief in the day came from the Orchestra. The Friday afternoon concert audience dispersed to teas and talk—the Saturday night audiences to hours of conversation, and, in [McCarter's] pet phrase, "red licker," in houses up and down Walnut, Locust, Spruce, and Delancey Streets. . . . The painters, the musicians, the Museum people, and amateurs of one sort of another, mixed in a cheerful belief that something was happening.⁸⁶

Leopold Stokowski had arrived to direct the Philadelphia Symphony Orchestra in 1912. He waged such a successful campaign to educate the public that by 1923 Philadelphians were enjoying the dissonance of Schoenberg's *Kammer-symphonie*, which they had jeered when he first introduced it in 1915.⁸⁷ In 1924 the Curtis Institute of Music was founded, and by the end of the decade, local ballet companies had been formed.

Charles was involved with the life of the orchestra. Stokowski was one of his best friends in those years, and he was also close to the cellist Hans Kindler, his wife Alice, and the oboist Marcel Tabuteau. Charles attended the concerts and Saturday night gatherings regularly. He sketched his musician friends and once painted the Philadelphia Orchestra playing outdoors (Pennsylvania Academy of the Fine Arts, Philadelphia.) *Dancers*, c. 1927 (cat. 66) may have been inspired by a performance in the Dell in Fairmount Park directed by Stokowski. Impetuously painted on top of another composition, the dark and light figures are grouped into arches and curves as they perform under colored spotlights against a dramatic landscape setting. Using rough strokes of lavender, cobalt blue and light green against the reds and browns, Charles created his own ecstatic version of the *Joy of Life* by Matisse on view in the Barnes Foundation outside Philadelphia.

Carles was part of a circle of creative people united in their interest in art and music. For a while before the war, a group met regularly on Fridays at Ostendorf's beer saloon on Market Street. In addition to Carles and Stokowski, it included the painters Seyffert, Borie, Breckenridge, and McCarter, the art patrons R. Sturgis Ingersoll and Francis Biddle and the architects Paul Cret and George Howe.⁸⁸ The same group gathered often at parties and musical evenings, some of which became regular "salons." Philadelphia seemed almost as lively as Paris.

Music and color were the keynotes of this period. The Speisers commissioned Thomas Wilford to make them a color organ, a device that projected colored light coordinated with music. Each note of the chromatic scale corresponded to a color, whose intensity changed with the volume of the music. Carles was naturally intrigued with the idea. A similar device was used in a concert of the Philadelphia Orchestra, and performances on it were given at the International Exposition in 1926.⁸⁹ Willard Huntington Wright even claimed in his book *The Future of Painting*, published in 1923, that the color organ was the ultimate stage in painting.

Carles' major contribution to the cultural renaissance was helping to bring three important exhibitions of modern art to the Pennsylvania Academy in 1920, 1921 and 1923. The first, "Paintings and Drawings by Representative Modern Artists," was held between April 17 and May 9, 1920. Carles and his friend Carroll Tyson were assisted by Stieglitz and de Zayas in New York. They borrowed 256 works from galleries and private

Cat. 46 *Reclining Nude*, c. 1921
Oil on canvas, 26 x 29½ in.
CEDAR RAPIDS MUSEUM OF ART, CEDAR
RAPIDS, IOWA. GIFT OF MR. AND MRS.
HARRY G. SUNDHEIM, JR.





collections, including those of Walter Arensberg and Lillie P. Bliss in New York. Their goal was to present a history of French art from the last quarter of the nineteenth century to the present, starting with Courbet and the Impressionists and moving through the Post-Impressionists to Matisse, Picabia, and Picasso. Stokowski contributed a preface for the catalogue, urging Philadelphians to open their eyes to the new painters in the same way they had opened their ears to appreciate the sounds of modern composers.

The public reacted positively to the show. The critic for the *Public Ledger* praised the "intelligent balanced selection" of works and pointed out that there were few exhibitions of this kind even in New York. The *Philadelphia Inquirer* reported that the show had attracted 25,000 visitors, and concluded that the exhibition had served a worthwhile educational purpose. The article also highlighted the need to add modern works to public collections. Stieglitz publicly commended Carles for continuing the pioneer efforts of '291,' which had closed in 1917.⁹⁰

Along with Stieglitz, Thomas Hart Benton (then a Synchronist), and Joseph Stella, Carles organized a second landmark exhibition the following

Cat. 47 *Nude*, 1921
Oil on canvas, 28¼ x 34½ in.
ESTATE OF JOSEPH H. HIRSHHORN
COURTESY OF MR. AND MRS. MALCOLM C.
EISENBERG

Fig. 20 *Woman in White*, 1920
ESTATE OF JOSEPH H. HIRSHHORN



year. "Exhibition of Paintings and Drawings Showing the Later Tendencies in Art" was on view from April 16 to May 14, 1921 at the Pennsylvania Academy, although it was not officially sponsored by the institution. It included 280 works by 88 artists, many of them members of the Stieglitz circle: Demuth, Dove, Hartley, Marin, Maurer, O'Keeffe, Steichen, and Abraham Walkowitz. In addition, there were paintings by Carles, McCarter, Carl Newman, Lyman Sayen, Schamberg, and Sheeler from Philadelphia, as well as works by artists less well known today. The show embraced a wide range of styles and media, from etchings by John Sloan to the abstract mixed media construction *Brass Band* by John Covert.

The response to the exhibition was overwhelmingly favorable. New York critics deemed it the best exhibition of modern American art ever seen. Peyton Boswell felt that it was "a success from every standpoint that can be evaluated. It is causing much discussion. . . . It is drawing large crowds. . . . And the pictures are selling."⁹¹



Cat. 48 *Profile (Gardenia)*, 1921
Oil on canvas, 30 x 24 in.
MR. AND MRS. PHILIP SHERMAN

Charles' own entries to the show included a monoprint and a portrait, *Profile (Gardenia)*, 1921 (cat. 48), inspired by Helen Fleck Seyffert, a painter and the wife of his friend Leopold Seyffert. He made several versions of the portrait.⁹² The most developed is *Woman in White*, 1920 (fig. 20) painted in rich impasto, with black and white set against reds and pinks. He repeated this composition in the final version, adding a gardenia to the sitter's dark hair, but otherwise eliminating detail. The paint is applied freely and thinly, with a subtle contrast of pinks and browns against silvery whites touched with green. His subsequent boldness with color is not even hinted at, and in fact, when *Profile* was exhibited with paintings done in France a year later, one reviewer commented that it was "the most nearly normal of these studies."⁹³

Charles explained his method of working in a series:

After all, when the artist has caught the mood of his subject, he does not want anything more. As in modern or abstract art, take

Cat. 53 *Angèle*, 1922
Oil on canvas, 18 x 15 in.
MRS. EARLE HORTER



painters like Renoir, Matisse, or Picasso—Picasso especially—they might paint a series of three pictures. The first would be realistic, that is, taken directly from nature; the second, less realistic, caught from the spirit of the first painting and set down, and the third would be the mood, abstract and entirely detached from the first painting.⁹⁴

This progression is most dramatically shown in a series of four reclining nudes. For the first study, *Reclining Nude Woman*, c. 1921 (Edwin Wolf, Philadelphia), the model posed a hundred times.⁹⁵ The pose and the careful modeling of forms are reminiscent of John Vanderlyn's *Ariadne Asleep on the Island of Naxos*, an early nineteenth century American neoclassical work Carles would have seen often at the Pennsylvania Academy. *Reclining Nude*, c. 1921 (cat. 46) is almost identical,

except for changes in color and the degree of finish. The third painting, much more advanced in style, is known only through a photograph.⁹⁶ The final version, *Nude*, 1921 (cat. 47), which Carles called *Nude, Orange Spot* because of the elliptical patch of orange next to the figure, is the most spontaneous and abstract of the series. With simple colored lines and thinly brushed areas of delicately modulated color, leaving much ground bare, Carles created a sensuous nude seemingly posed outdoors against a nebulous blue sky. Far from his own first studies, it is close in feeling to a Modigliani nude.

Stimulated by the first two exhibitions he had helped arrange, Carles' interest in abstraction became renewed. He was eager to encounter modern French painting at first hand again. Through the generosity of Carroll and Helen Tyson, his trip to Paris was financed, and as he was preparing to leave in June 1921 he wrote Stieglitz: "I'm going to France this summer. I'm excited as a honeymooner."⁹⁷



Cat. 54 *Green Nude*, c. 1922
Oil on canvas, 22 x 18 in.
DR. AND MRS. PERRY OTTENBERG

Carles, Mercedes, and eight-year old "little Mercy" spent six memorable months living in the house in Voulangis while the Steichens were away. The period between July 1921 and February 1922 was idyllic. Meals were often served out in the garden. Carles spent a great deal of time out in the countryside. He even joined the farmers in bringing in hay, suffering sore muscles as a result. Inspiration for painting was everywhere—in the light and landscape, in the simple forms of the rural buildings, in the flowers from Steichen's garden, and in the red-haired model, Angèle, who was discovered by his wife on a train ride to Paris and persuaded to pose for him.

Angèle had long, thick, dark red hair and the kind of pale skin in which he saw green shadows, so perfectly suited to the red-green color contrasts on which many of his paintings were based. He did many paintings of her, all varied in treatment and mood. One of the most striking is a starkly frontal portrait, *Angèle*, 1922 (cat. 53), with pronounced green and blue shadows encasing one eye and the side of her nose. Her orange-red and deep mauve hair and the blue-black drapery form abstract verticals in the dramatic portrait. In *Green Nude*, c. 1922 (cat. 54), Carles shows her in a graceful, flowing pose, using contrasting red and green shadows to evoke an erotic feeling.⁹⁸

He worked productively in the studio at the back of the Steichen garden, making frequent trips into Paris to visit old friends such as Brancusi and to see exhibitions. Matisse's odalisques were on view at the Galerie Bernheim-Jeune, Picasso's ballet sketches were being shown at Paul Rosenberg's, and works by Piet Mondrian, Kandinsky, Joan Miró, and Chaim Soutine were on view elsewhere.

Cat. 49 *Landscape*, 1921
Oil on panel, 12 $\frac{7}{8}$ x 16 $\frac{1}{8}$ in.
HIRSHHORN MUSEUM AND SCULPTURE
GARDEN, SMITHSONIAN INSTITUTION,
WASHINGTON, D.C.





Cat. 50 *Steichen's Garden*, 1921
Oil on canvas, 25 $\frac{1}{8}$ x 24 in.
PHILADELPHIA MUSEUM OF ART. THE
SAMUEL S. WHITE, 3RD, AND VERA WHITE
COLLECTION

Landscape, 1921 (cat. 49), one of the most abstract works Carles ever created, may have been inspired by Kandinsky paintings he saw in Paris. The black arcs of the trees function both as a structure and as a means of increasing the brilliance of the thickly applied planes of magenta, yellow, orange, pale blue, and yellow green. As a result, the blacks and whites act as hues rather than as darks and lights. The dominant arc form recalls his earlier *Paris Bridge*, 1905 (cat. 4). Carles arrived at this level of abstraction by working from a sketch from nature, *Landscape with Tree*, 1921 (Caroline Carles Mantovi, New York), showing a tree branch arched over a view of a distant village.

Steichen's Garden, 1921 (cat. 50) was undoubtedly painted on the spot, for it conveys a sense of immediacy. Using small brushes rather than the palette knife of *Landscape*, Carles painted freely and thinly, letting the pinks and yellows of the sunlit path and house shimmer against the cool blue shadows and white patches of unpainted canvas.

One of the most daring of the figure compositions he created in France was *Torso*, 1922 (cat. 57), based on a more naturalistic study, *Torso*, c. 1922 (George Allen, Philadelphia), but created of strokes and slabs of unexpected hues. It was once described as a "headless, flaming, red, white and blue nude."⁹⁹

Cat. 57 *Torso*, 1922
Oil on canvas, 30¼ x 27½ in.
MERCEDES MATTER



The excitement of living again in France liberated Carles' innate love of brilliant color and led him to experiment with a variety of painting techniques, from thin brushstrokes to thick impasto applied with a palette knife. His renewed interest in abstraction had begun even before he left Philadelphia, but his exuberance seems to have been controlled during the years he successfully exhibited in the academic annuals across the country. Now, in a sense, he returned to the freedom of the sketches he had made during his first visits to France, picking up where he had left off with *Interior with Woman at the Piano*, 1912 (cat. 29). No longer merely heightening and intensifying color, he now applied it arbitrarily and expressively. Color rather than contour defined his forms. Color relationships created space. He was truly "painting with color."

The results of his work in France were shown in his second solo exhibition in New York, held at the Montross Gallery in December 1922. All the reviewers commented on his vivid color. Several noted the polarity of styles, ranging from paintings "definitely drawn and painted" to others

that were "simply masses of color with practically no suggestion of form."¹⁰⁰

This dichotomy between his controlled and free styles is exemplified by *Calla Lilies* (cat. 60) and *Flower Composition* (fig. 21), both painted in 1922. Developed from the even freer *Study for Flower Composition*, 1922 (cat. 58), *Flower Composition* is created with splotches of paint from the whole spectrum of color. The flowers seem to burst from the lopsided vase and merge into the multi-hued space around them, scarcely contained by a few strong arcs. The swirling forms and turbulent colors suggest that one of Kandinsky's *Improvisations* may have provided inspiration for this painting.¹⁰¹ *Calla Lilies*, on the other hand, is composed of cool grays, blues and greens, enlivened with controlled touches of scarlet, depicting wiry stems, waxy blossoms, a round shallow dish and an oval pewter platter. Its restrained palette and contained forms may reflect Carles' return to Philadelphia, where it was painted, for those works known to have been done in France are much more exuberant in color and form.

On the whole, the critical response to the Montross Gallery show of works painted in France was favorable. Many reviewers compared Carles' color to music. Referring to *Abstract of Flowers*, c. 1922 (cat. 59), one reviewer wrote: "The brilliant color is so resonant and the rhythm so tumultuous, it would seem as if he had been listening to Wagner while painting the canvas rather than looking at flowers."¹⁰²



Cat. 60 *Calla Lilies*, 1922
Oil on canvas, 32¼ x 36¼ in.
PRIVATE COLLECTION

Although a number of paintings were purchased by Philadelphia friends, including the Horters, the Alexander Liebermans, and the Samuel S. Whites, Carles found the lack of response by New York buyers discouraging. He later described the show as "an absolute failure, per se."¹⁰³ Nevertheless, on the strength of the exhibition he received an invitation to hold a one-man show at the Art Institute of Chicago, and two dozens of his paintings were exhibited there in the spring of 1923.

For this exhibition, "Paintings by Arthur Carles," Carles sent some of his earlier successes, *White Nude with Apple*, c. 1914 (cat. 33), *An Actress as Cleopatra*, 1914 (cat. 34), *Nude*, 1921 (cat. 47), and many of the flower studies shown in New York. The Chicago critic, Eleanor Jewett, was far from entranced by his work. "There is little of grace, mystery, beauty, reason about them," she wrote. "Unless one likes his pictures tepid, one will not find cause for more than a single visit to this group."¹⁰⁴ A young student who saw the show felt differently. Carl Schaffer was so impressed by the paintings that he went to Philadelphia to study with Carles.¹⁰⁵

At the same time he was organizing these exhibitions of his own work, Carles helped arrange the most controversial of the three large exhibitions of modern art held at the Pennsylvania Academy. "Contemporary European Paintings and Sculpture" opened in April 1923. It consisted of seventy-five works acquired by Dr. Albert C. Barnes which had previously been shown at the Paul Guillaume gallery in Paris. Dr. Barnes, who had made a fortune with his patent for Argyrol, began collecting French Impressionist and Post-Impressionist paintings before the Armory Show of 1913. Having just announced the establishment of the Barnes Foundation, he was eager for approval of his collection, which now included works by Modigliani, Lipchitz, De Chirico, Matisse, Picasso, and his new discovery, Soutine. Both Carles and McCarter urged Barnes to show his latest acquisitions at the Pennsylvania Academy.

Barnes accepted the challenge of educating the public. Building on the preface of the catalogue for the 1920 exhibition, Barnes wrote in his introduction that just as Stokowski had helped Philadelphians develop a taste for modern music, he wanted to help them to love modern art. He wished to show them that the same principles were at the heart of both traditional paintings and the strange new works being exhibited at the Academy. Unfortunately, Philadelphians were not as receptive as Barnes and Carles had hoped. The exhibition was blasted by the press. It elicited such epithets as "debased," "nasty," "trash," "indescribable curiosities," and "incomprehensible masses of paint."¹⁰⁶ Dorothy Grafly, the daughter of sculptor Charles Grafly, was appalled by the unclean feeling the show gave her. She felt "as if the room were infested with some infectious scourge." She quoted Carles' remark that he could "appreciate beauty in the massing of freight cars after a wreck" as an example of depraved modernists' lack of feeling for human suffering. She was unmoved by Carles' enthusiasm for the rhythm and color of Matisse's *Joy of Life*.¹⁰⁷

Barnes reacted to the scathing criticism with anger and vengeance. Calling the Academy a "morgue," he barred most Philadelphia artists and



Fig. 21 *Flower Composition*, 1922
 PHILADELPHIA MUSEUM OF ART. GIVEN IN
 MEMORY OF EARLE HORTER BY ELIZABETH
 LENTZ HORTER



Cat. 58 *Study for Flower Composition*, 1922
 Oil on panel, 24½ x 20½ in.
 MR. AND MRS. PHILIP JAMISON



Fig. 22 *Nude with Black Cat*, 1922
JANET FLEISHER GALLERY, PHILADELPHIA

critics from his collection. The outcasts, not to be outdone, called themselves "The Barnes Club." Carles was one of the few Philadelphia painters who continued to have access to the collection until even he finally incurred Barnes' irrevokable wrath by challenging a point Barnes was making during a lecture on Cézanne.¹⁰⁸

At the same time the Barnes collection was showing at the Pennsylvania Academy another exhibition Carles helped organize opened at 1607 Walnut Street in a well-lit area on the second floor. The '31' was formed by a group of students who had originally painted in Carles' studio when their Cresson Fellowships were postponed by the war. Under the leadership of Carles, McCarter and Breckenridge, thirty-one artists showed their work at the McClees Gallery in April 1917. It had been a success and the sales had been good, so the idea was repeated in 1923.¹⁰⁹

The installation was praised by reviewers, who noted the use of vivid color, the variety of styles, and the way the nudes were labeled with the street numbers of the artists' studios. Carles' *Nude with Black Cat*, 1922 (fig. 22), for example, was called 2007 after his address on Girard Avenue. It depicted a flattened, Picasso-esque figure shaded in green and purple that seems to have been a conscious statement in support of the "ultra modern." According to R. Sturgis Ingersoll, who purchased it, it was regarded as very daring because of the implied analogy between the black kitten in the model's lap and her pubic hair.¹¹⁰

Dorothy Grafly, so negative about the Barnes exhibition, said it was "an art event of importance—the most significant, perhaps, of any made this season by artists or art organizations in this city." *Art News* called it an "insurrectionary force . . . a protest against existing art galleries in this city and against the entire established order of current picture display."¹¹¹ Carles was delighted with the show. Quoted in the *Public Ledger*, he said:

Don't you think it is the best hung show you ever saw? And don't you think these are the most talented students that came out of the Academy? You see, one kind of student goes up the Delaware River and the other kind goes to Paris. This is the Paris kind, and most of them don't get into the Academy. Don't you think they are doing good work? I think it is a lot more interesting than the dead wood that is admitted.¹¹²

Such statements did not endear him to the Pennsylvania Academy, suffering embarrassment over the Barnes show he had promoted.

Because of the enormous amount of time he spent organizing these exhibitions, Carles' own work was suffering. The momentum he had gathered in France was being "smothered by quandaries and experiments." He wrote a friend that although he had hoped to send a show of modern American art to Paris, he suddenly found he had had "enough of pictures and artists—having been a go-between for Barnes and the Academy for about a month, also—and a '31' show, which last two things drove me trying to keep anyone else from getting any of the filthy booze that's going around."¹¹³



Cat. 64 *Flower Piece*, 1927
Oil on canvas, 46½ x 58½ in.
MR. AND MRS. MALCOLM C. EISENBERG

At the same time, conflict with the Pennsylvania Academy was building. In May 1923, immediately after the two exhibitions, twenty-three students signed a petition asking to have Carles made full-time head of the life classes in place of Richard S. Meryman, a rather colorless portrait painter who had only occupied the post a few years. The event was reported by *Art News* on its front page: "Academic theories are too conservative, the petitioners hold: Modernism is the thing." Grafly, head of the sculpture program, threatened to resign if the students' petition was granted. He did not want to see the modernist viewpoint gaining power in the Academy.¹¹⁴

The students could see that there were "two hostile camps" among the faculty, and they chose sides. Anna Warren Ingersoll, who joined the rebellious moderns under Carles and McCarter, stated: "No painter whose student life began after 1920 can imagine the ignorance of my generation



Fig. 23 Caroline Robinson Carles, the artist's second wife, c. 1927.
PHOTOGRAPH COURTESY OF SARAH F. SWANSON

about what had been going on in Paris or the disapproval with which our first gropings for freedom were received."¹¹⁵ The Academy, following a nationwide conservative trend, became more entrenched at the same time that Carles was becoming more outspoken and freer in his own work.

Matters were not helped by Carles' uninhibited behavior and his flaunting of convention, which upset the Academy administration. In November 1923 he received a second reprimand, this time for missing his classes. He attended faculty meetings infrequently. Throwing some of the plaster casts from the "pink antique room" down an elevator shaft in disgust at academic restrictions did nothing to help his cause. Although he remained popular with most of the students, the administration was looking for an excuse to fire him. It was provided by a complaint by one student that Carles had refused to critique her collage of orange flowers. He was ousted from the Pennsylvania Academy in 1925.¹¹⁶

That year, for the first time in many years, no Carles painting was included in the Academy Annual. Longstreth's *Art Guide to Philadelphia* published in 1925 omitted his name, showing the extent to which he had become *persona non grata*. His drinking increased; in 1926 he became so seriously ill from contaminated alcohol that he suffered permanent damage to his eyesight.

Carles' students rallied to his support. They circulated a petition to have him reinstated. When that failed, they withdrew from the Academy to paint with him privately. A group, consisting of Kenneth Stuart, Walter Reinsel, Walter Gardner, Matthew Sharpe, Leon Kelly, Conrad Roland, Carl Schaffer, Quita Brodhead, and Betty Paul, met regularly in his studio on the second floor of the old Koenig Movie Studios at 4920 Parkside Avenue. As Carles' health deteriorated, however, the classes fell apart.¹¹⁷

There were personal as well as professional crises in Carles' life. In 1925 he began divorce proceedings against Mercedes, with whom he had lived only for short periods since their marriage in 1909. The divorce became final in 1926. He fell in love with one of his students, but her family prohibited their marriage. In April 1927, he married Caroline Robinson, a pretty blond sixteen years his junior (fig. 23), who came from a well-to-do Chestnut Hill family. She played the cello and shared his love of music, but she had little understanding of him as a painter.

Carles' first portrait of her, *Caroline Robinson [Carles]*, c. 1924 (cat. 61), was probably painted when they first met. He created a strong contrast between the solid pink sweater and white blouse and the black, derby-like cloche. Her wide-set blue eyes and tentative smile give her an apprehensive expression.

For a brief period after their marriage, life looked brighter for Carles. They were expecting a child and his work was being included in "Seven Philadelphia Painters" at the Wildenstein Galleries in New York. Then his mother, with whom he had always been very close, died. Shortly thereafter Caroline nearly died after an emergency caesarean section. Not surprisingly, Carles told a reporter who called on him early in 1928 that he had not been to his studio for months.¹¹⁸

Cat. 61 *Caroline Robinson [Charles]*, c. 1924
Oil on canvas, 29 x 24 in.
DR. AND MRS. PERRY OTTENBERG





Cat. 62 *White Callas*, 1925-1927
Oil on canvas, 50½ x 38 in.
PENNSYLVANIA ACADEMY OF THE FINE ARTS.
GIFT OF HARRY G. SUNDHEIM, JR.



Cat. 63 *Still Life, Flowers*, c. 1926
Oil on canvas, 69 x 46 in.
MR. AND MRS. MEYER P. POTAMKIN

Despite all of these set-backs and problems, the mid-1920s were a time of fulfillment and synthesis in his painting. He was able to surmount his personal tragedies and affirm his joy in life. His focus had shifted from the nude to the still life, and a number of large still lifes created between 1925 and 1927 are masterpieces.

By 1927 he had completed a large version of the calla lilies in a low bowl. *White Callas*, 1925-1927 (cat. 62) is so built up with layers of paint applied with a palette knife and large brush that the flowers have an almost ominous presence. *Still Life, Flowers*, c. 1926 (cat. 63) is less densely painted and more bouyant. Here Carles achieved a balance between the control of the formal, centralized composition and the free circular movement and modulated background of transparent pinks, blues and greens that give the picture a sense of air and space. One of his most complex, yet successful, still lifes of the period is *Flower Piece*, 1927 (cat. 64). It has four centers of interest: the flowers in a vase on a sculpture stand; a bouquet in paper; and two groupings of draperies balancing across from each other on a diagonal axis. The gladiolas in the main bouquet are defined by the colors painted around them. At the right edge, a painting of a bouquet adds another level of depth and reality. Animated contour shapes tie areas of the composition together, adding to the feeling of space flowing around the objects. Every part of the canvas is filled with air and movement, demonstrating Carles' idea that "the interval between the explosion of flowers is like an interval in music—as vital as the flowers themselves."¹¹⁹ This painting exudes a sense of confidence in its free brushwork, its large size, even in the unusually large signature.

The most unusual still life Carles produced was *Turkey*, 1927 (cat. 67). Carles was fascinated by a partially plucked white turkey he saw in the market. Perhaps remembering one of Chase's game pieces or thinking of Soutine's paintings of dead birds, he bought it and brought it back to his studio, where he injected it with formaldehyde to preserve it. He made a series of pencil sketches and two large paintings of the subject. The first version (Pennsylvania Academy of the Fine Arts) is carefully defined. Then he went out of town, leaving the carcass hanging in his studio. Some of his friends became worried about the terrible odor coming from his studio. Breaking down the door, they found the decayed bird.¹²⁰

The second *Turkey*, 1927 (cat. 67), on which Carles worked over a period of time, creates a powerful and ecstatic image of the bird hanging upside down over a bowl of fruit. The dazzling white impasto wings fall into graceful arcs, creating an uplifting movement. The plucked body is iridescent with patches of green, purple, and pink. The turkey is transformed into an upside-down phoenix, paradoxically rising from the dark blues at the bottom of the canvas. In the corner the eye is pulled upward by planes of green and scarlet that add to the radiant effect.

Carles' paintings helped bring about a renewal of interest in still life painting in Philadelphia after two or three decades when figure paintings and landscapes dominated the Academy Annuals. In 1921, however, Breckenridge's *Italian Pitcher and Fruit* (fig. 17) was illustrated in the catalogue. By 1923 Carles' *Flowers in a Yellow Vase*, 1922 (Judy and Alan



Cat. 67 *Turkey*, 1927
Oil on canvas, 56½ x 44½ in.
PHILADELPHIA MUSEUM OF ART. GIVEN BY
MR. AND MRS. R. STURGIS INGERSOLL

Fig. 24 *Portrait of Vera White*, 1922-1923
 PHILADELPHIA MUSEUM OF ART. THE
 SAMUEL S. WHITE, 3RD, AND VERA WHITE
 COLLECTION



Goffman, Blue Bell, Pennsylvania) received the honor of a full-page illustration, and his *Calla Lilies*, 1922 (cat. 60) was also exhibited. In 1924 three of his flower paintings were accepted. Through his example, still life again became a viable means of expression in Philadelphia and was taken up by many of the younger painters.

Carles had an impact on art collecting in Philadelphia as well. He often acted as an intermediary between Dr. Barnes and other painters while Barnes was forming his collection, and he persuaded Barnes to buy two works by Thomas Hart Benton.¹²¹ His friends and patrons the Tysons were building an important collection of French Impressionist painting. He inspected Manet's *Bon Bock* for them before they purchased it, and selected a Cézanne for them while he was in France.¹²² Until Vera White studied under Carles, she and her husband Samuel mainly collected oriental prints, textiles, and ceramics. After they came to know him in the

early 1920s, they began buying paintings by Cézanne, Matisse, and Picasso, and acquired a number of works by Carles as well. *Portrait of Vera White*, 1922-1923 (fig. 24), shows her in a languid pose with her head back and her eyes closed. The curves of her neck and arms harmonize with the back of the gilded sofa and the neck of the crane in the Japanese screen behind her. Carles apparently delighted in showing that he could paint an elegant society portrait, complete with cascading taffeta gown, at the same time he exhibited his daring *Nude with Black Cat* (fig. 22).

Many of Carles other patrons and friends, including the Ingersolls, the Speisers, the Liebermans, and the Bortins, were building important collections of contemporary French painting and sculpture. Undoubtedly influenced by Carles, they bought paintings by Matisse, Kisling, Pascin, and Utrillo, and sculpture by Brancusi and Lipchitz. Works by Carles and other American modern painters hung next to them.

The 1920s brought a surge of interest in modern art by American collectors such as Duncan Phillips, John Quinn, Lillie P. Bliss, Walter Arensberg, and Katherine Dreier. Carles' Philadelphia friends were part of this trend. Members of an elite group who appreciated modern French art during a time when isolationism was a strong current, they tended to collect fewer radical abstractions and ideological experiments than those of Arensberg or Dreier, both of whom were strongly influenced by Duchamp. They wanted paintings they could enjoy looking at, and they tended to choose landscapes, still lifes and figure paintings, often quite free



Cat. 59 *Abstract of Flowers*, c. 1922
Oil on canvas, 21¼ x 25½ in.
PHILADELPHIA MUSEUM OF ART. THE
SAMUEL S. WHITE, 3RD, AND VERA WHITE
COLLECTION

in both form and color. The most advanced collection in Philadelphia belonged to Horter. It included important Cubist paintings and Brancusi sculptures, as well as the American Indian objects that fascinated him.

With Horter and Tyson—painters as well as collectors—and four of his other closest painter friends, Borie, Breckenridge, McCarter and Watkins, Carles was included in the Wildenstein Gallery exhibition, "Seven Philadelphia Painters," which opened in New York in October 1927. Carles' paintings were well received. In fact, *Art News* judged his works "the most personal as well as the most satisfying pictures." Marya Mannes praised the "wild exuberance" and "carefree flamboyance" of his flower studies in *Creative Art*.¹²³ At this point, Carles was clearly the strongest and most progressive painter working in Philadelphia.

The Wildenstein exhibition included *Still Life, Flowers*, 1926 (cat. 63) and a recent work, *Arrangement*, 1925-1927 (cat. 65) that inaugurated a new direction in his painting. Still life subjects lent themselves more readily than nudes to experimentation with form and color, and they are often the most advanced works in a given period. During a time of personal crisis, he created works described by Jo Mielziner in "Arthur Carles: The Man Who Paints With Color" as "wild songs sung with a defiance free from bitterness and brooding."¹²⁴ The flowers and fruits evoked the sense of life and fecundity he saw in the nudes, and they were a way of expressing his "livingness." One reviewer suggested that "like Redon he regards flowers as more than flowers—as miracles attesting the true God, perhaps."¹²⁵ Painting for Carles was ultimately a spiritual search for reality on a mystical level.

In 1927, he was searching to find new meaning in his work by moving away from the lyrical flower paintings which had brought him recognition to a new level of reality and new ways of expressing himself.

PENETRATOR OF FORM, 1928-1935

By the late 1920s, the cultural renaissance in Philadelphia was fading. Across the nation, a conservative mood was gathering force, backed by the American Federation of Art among others. Forbes Watson's *American Magazine of Art* promoted nationalistic themes and representational styles, rejecting "foreign" ideas like modernism. Even Stieglitz had stopped showing art from Paris. His last gallery, opened in 1929, was called "An American Place," and featured American subjects by Dove, Marin and O'Keeffe.

The critic Thomas Craven, once friendly with Carles, now championed the Regionalist painters Grant Wood, John Steuart Curry, and Thomas Hart Benton. Benton renounced his earlier Synchronist experiments, which Carles had promoted, in favor of scenes of everyday American life. In his book, *Men of Art*, published in 1931, Craven attacked modernism as degenerate, saying that "art for its own sake, for beauty's sake, or for the sake of any abstraction whatever, will not thrive in America."¹²⁶ Carles reacted vehemently against the book. He wrote to Breckenridge: "Did you read Craven's book? I'd like to abstract the ink out of it and smear it over his face so it would match his black brain."¹²⁷

Carles disagreed with Craven's emphasis on the moral character of the artist and his subject matter as the sources of value for art:

Those who look to painting to find object matter are not in need of paintings. They should go to the theatre.

The subject of all works of art is the artist. He loves his art because he can find out more about himself. He absorbs things. He's hungry like everybody else. But he is also more envious of life, he wants to make it and does.

Art is absorbed more directly than nature, there is less confusion. But this does not mean that they are absorbing what the artist absorbed. They were drinking his blood. They may be indifferent to the objects he has drawn on. There are many who like Bourbon who can do very well without corn.



Cat. 68 *Blue Compote*, c. 1928
Oil on canvas, 39½ x 33½ in.
PRIVATE COLLECTION



Cat. 69 *Blue Abstraction*, 1928
Oil on canvas, 40 x 33 in.
PHILADELPHIA MUSEUM OF ART. GIFT OF
MR. AND MRS. ROBERT MCLEAN

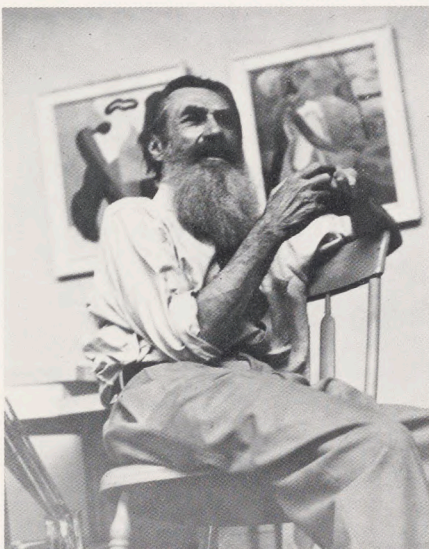


Fig. 25 Carles teaching, c. 1928
PHOTOGRAPH COURTESY OF MRS. LEROY WOLFE

Art is sought because it is a concentration, a distillation [sic] of the livingness of the artist. It is not food for the sane; it is a stimulant. It is a revelation of a condition of someone. It cannot bring this livingness to others, it can only show that it is possible.¹²⁸

A few years before he wrote this statement, Carles had begun to experiment with new ways of distilling his experience. Turning to cubism, he began working with planes of color to fragment and connect objects. His friend Henry McCarter described these paintings as "not abstractions . . . rather penetrations. Vivid, powerful, far beyond all the usual talk about pictures."¹²⁹ Carles himself rejected the word "abstract," saying, "I think that when a painting gets so concrete, that it looks so much like itself that it doesn't look like anything else, 'abstract' is a hell of a name for it."¹³⁰

Arrangement, 1925-1927 (cat. 65), which won the Logan Purchase Prize at the Art Institute of Chicago in 1928, was a turning point. Carles later commented: "I think I've been trying to find out how I painted everything else since that one that went to Chicago."¹³¹ In *Arrangement*, the dark green and blue arcs with which he enclosed the central bouquet became so positive that the flowers themselves seem to recede. Carles followed the direction he initiated here in a number of ambitious still life compositions: *Fruit and Flowers*, c. 1927-1928 (Mr. and Mrs. Philip Jamison, West Chester, Pennsylvania), *Flower Arrangement*, c. 1928 (Caroline Carles Mantovi, New York), *Blue Compote*, c. 1928 (cat. 68) and finally *Blue Abstraction*, 1928 (cat. 69). All were based on an arrangement of a blue compote, silver lustreware vase, bouquets, and orchids pinned to velvet drapery.

Blue Compote has an opulent feeling. The flowers, fruit, white vase and compote merge weightlessly with the patterned drapery in a dance of color. *Blue Abstraction*, commissioned as the focal point for the dining room designed by his architect friends Howe and Lescaze for Mrs. Robert McLean,¹³² is a masterpiece. Carles painted it with confidence, stopping as soon as the elements worked. The jagged planes of white function as color next to the strokes and patches of brilliant hues. Surprisingly, Carles created an impression of blueness with a minimal use of blue pigment. With its multiple centers of interest and flowing movement, *Blue Abstraction* is a successor to *Flower Piece*, 1927 (cat. 64), but it is much bolder in its fragmented, shifting forms. The splintered facets show a renewed awareness of Picasso, whose drawings were exhibited at the Wildenstein Gallery in New York in 1927 and 1928. Picasso, Braque, and Gris were represented in Horter's collection in Philadelphia, and Sam and Vera White had just bought their first works by Braque and Picasso. Carles had known Picasso's work two decades earlier in Paris, but he had not been affected by it then. He had found Cézanne's and Matisse's use of color much more compelling. Now cubism suddenly became relevant to him. *Blue Abstraction* has little to do with analytical cubism, but it does share the dynamic, explosive quality of Picasso's *Les Femmes d'Alger*, which Carles raved about to students after he had seen it in New York.¹³³

This new interest in cubism was the most important factor in Carles' change of direction around 1927. Another factor may have been his damaged eyesight, which made it necessary for him to carry around a large magnifying glass. He adamantly refused to consider wearing glasses, believing that they flattened space, and he tried exercises to restore his sight. Carroll Tyson once commented: "When his eyesight became impaired he changed his style of painting more and more toward abstractions. . . ." ¹³⁴ However, since Carles could still sketch and paint realistically when he wished to, his new interest in penetrating form seems to have been motivated by a desire to explore new territory rather than caused by any physical limitations.

At this time of change in his work, Carles felt the need to return to France. Again through the generosity of his friends, especially the Tysons and the Kindlers, he was able to go abroad with his wife and baby daughter in 1929. They returned to his beloved Voulangis, staying at the inn across from the chapel he had painted before.

Carles also took studios in Paris. He tried one on the rue Lecourbe and another on the rue de Sèvres. He wrote to friends of seeing Picasso "at his latest and rarest" at the Paul Rosenberg gallery, of looking forward to the Independents exhibition, and of seeing "about the swellest Cézanne show you could imagine" in Paris. He heard of Surrealism, but did not see much of it. ¹³⁵

In the fall of 1929, he and R. Sturgis Ingersoll visited Braque in his studio. ¹³⁶ The encounter made a deep impression on Carles. He wrote to Earle Horter: "It was a red letter day and I've done some thinking since. . . . The incredible thing was that those flat, completely flat, unfinished as all of them were, things could put a group of people into a state of complete silence and deep reflection." Despite their powerful effect on him, he was troubled that Braque never looked at anything while he was painting. Carles commented, "I should think he'd have a little lemon around just like you wear a horse chestnut in your hind pocket, just a little comfortable lump for company. But there wasn't a damned thing but paint and canvas . . . and fifty feet of skylight." ¹³⁷

In the letter to Horter, Carles mentioned some of the painters who most affected his early work: Velasquez, Whistler, Manet, Renoir, and Cézanne. He discussed the living masters, saying he felt that Matisse was the pioneer in using color to create light and spatial relations rather than chiaroscuro. "But as an innovator Matisse is shot—He's pure virtuoso now and a little tired at that." He recognized that Picasso and Braque were making the most important statements about painting in color, but was repelled by their "desire for purity." He queried: "Isn't the scientific mind dominating? Aren't their natural intuitions and reflexes in cold storage? Aren't they more interested in painting than what makes them want to paint? I have a little the feeling toward them that I have toward vegetarians. What's the matter with their teeth?" In a postscript the next day he added, "That's quite a lot for a little American to say about the best painters living." ¹³⁸

Although Carles met Braque, he apparently had no personal contacts

with Matisse or Picasso. He saw Jules Pascin, who had been in Philadelphia, and he renewed his friendship with Brancusi, taking one of his former students, Kenneth Stuart, to visit the sculptor in his studio. Stuart was surprised by Brancusi's and Carles' agreement on the importance of academic training for artists.¹³⁹ Carles deeply admired Brancusi's abstract work, and he suggested having a Brancusi room in the new Philadelphia Museum of Art.¹⁴⁰

In France, Carles' drinking got out of control again. Once, after a binge with Brancusi in his studio, Carles passed out. When he recovered consciousness seeing everything covered by white marble dust, he thought, "I must be in heaven."¹⁴¹

He was having problems finding a suitable studio and he was worried by the frequent illnesses of his daughter Caroline. Financial problems were especially pressing in this time of the Depression. While his brother was writing him for help in supporting their father, Carles was writing friends in Philadelphia, such as the Speisers, to ask for assistance in selling his paintings and in collecting from the people who had bought them. To Horter he wrote from Senlis, where he had gone to ask the Kindlers for help:

I've got about \$150 between me and whatever comes when you haven't even got that. I haven't a single canvas that isn't just a complication of diseases brought into existence by a liver attack of what people call your artistic personality. If I hadn't been counting on that Davis sale and another thousand dollars that doesn't come I suppose I would have painted some pretty flowers, and they could have been disposed of but counting on it, I went deep into my guts to pick myself up where I was about the time you met me—I'm very glad I did for I feel what's coming next but it's pretty bad—Hell to be stuck in the depths. I don't need to tell you any more. . . .¹⁴²

Carles was beginning to feel homesick for his friends in Philadelphia. By the summer of 1930, Caroline Carles had gathered enough money from her family and friends to get them home. She asked Stuart to bring her husband to the ship at Cherbourg, but at the last minute Carles refused to leave and took the tender back to shore, letting the ship leave without him. He found Stuart in a cafe, and they went off on a spree together in northern France.¹⁴³

Carles was able to stay in France until the summer of 1931 because a group of twenty-five of his friends and admirers, led by Carroll Tyson, purchased *The Marseillaise* (cat. 45) for \$5000 and donated it to the new Philadelphia Museum of Art.¹⁴⁴ The gift was announced in the November *Philadelphia Museum Bulletin*. This was undoubtedly the most money Carles ever received for a single painting. In a sense, however, the purchase supported past achievement rather than his current new direction. Nonetheless, he finally found a studio in Montmartre, changing from his usual location on the Left Bank, and worked steadily. In December 1930 he sent photographs of almost forty paintings to Maurice Speiser in Philadelphia.¹⁴⁵



Cat. 74 *French Farm House*, 1929-1930
Oil on canvas, 11½ x 16½ in.
MR. AND MRS. MEYER P. POTAMKIN

Considering that these paintings were done in the space of a year and a half, there is a great variety in style and subject matter. Of the few landscapes, the strongest is the small *French Farm House*, 1929-1930 (cat. 74). It was painted broadly with a wide brush. The rectangular dark red planes of the roofs and the greenish-black tree trunks stand out against the surrounding violets, pale pinks, and greens. It is as abstract a composition as *Landscape*, 1921 (cat. 49), although here structure rather than color is key.

Among the paintings done in Paris, there are a number of figure studies, for which the concierge's wife modeled. The Speisers bought one of the most dramatic of the sketches, *Nude in Red Chair*, 1929 (Mr. and Mrs. Malcolm C. Eisenberg, Philadelphia).

Carles took a very different approach to the model in *Nude*, 1930 (cat. 78). It is an amazing painting that anticipates by two decades Willem De Kooning's *Woman I*, 1950-51 (fig. 26). Carles created a seated female figure with down-turned face out of slashing strokes of black and fragmented planes in a range of brilliant hues, with white used as color rather than light. Some areas are patterned and scumbled. The figure's breasts are the center in a whirlwind of movement. Every inch of the canvas is active and full of energy. Certain areas advance and recede through color interaction, but the picture surface is always assertive. Perhaps inspired by Picasso, but determined not to exclude "life," Carles followed his instincts to create a painting far ahead of its time. He approached the goal he had stated in 1929 of "painting with color so that the canvas actually is light all over with no darkness in it."¹⁴⁶

Still life subjects occupied most of his attention in Paris. They range from relatively realistic representations, such as *Grapes and Wine*, 1929 (Mr. and Mrs. Randolph Biddle, Bala-Cynwyd, Pennsylvania) and *Still Life*



Cat. 78 *Nude*, 1930
Oil on canvas, 51 x 40½ in.
WADSWORTH ATHENEUM, HARTFORD,
CONNECTICUT



Fig. 26 Willem de Kooning
Woman I, 1950-1951
MUSEUM OF MODERN ART, NEW YORK

with *Cyclamen*, 1929-1930 (Private Collection) to wonderfully free paintings like *The Corner of the Studio*, 1929-1930 (Pennsylvania Academy of the Fine Arts) and the dazzling *Nasturtiums*, 1929 (cat. 73) where the glowing blossoms form a red cascade.

He worked most intensely on a canvas based on *Arrangement*, 1925-1927 (cat. 65), the painting purchased by the Art Institute of Chicago. This canvas eventually developed into *Bouquet (Derivation)*, 1929-1933 (cat. 76). In 1930 the whole canvas—vase, bouquet, and surrounding space—was broken up into sharp interpenetrating planes. (fig. 27). Carles wrote to Breckenridge: "I've been painting a lot mostly on a canvas started on arriving in France. . . . It would be called abstract, but I don't know what that is."¹⁴⁷ He continued painting on the canvas after he returned to the

Cat. 73 *Nasturtiums*, 1929
Oil on canvas, 36½ x 29 in.
MRS. DAVID (EDITH) BORTIN



United States. The final version of *Bouquet (Derivation)* is very dark, with the flowers shooting out in arcs. The beauty of this painting lies as much in its various stages of creation as in its final state; a film would be needed to show its metamorphosis over several years.

On another canvas painted in Paris, Carles distilled what he had learned from *Bouquet (Derivation)*. In *Untitled*, 1930 (cat. 77), Carles outlined clear geometric forms in washes of pink, green, and violet, leaving large areas of white. This canvas is one of his most spare and concise. He wrote to Horter that it was "getting to look Chinese."¹⁴⁸ Having worked out his ideas on the other canvas, he could stop as soon as he was satisfied with this composition.

Table Arrangement, 1929-1931 (cat. 75) is a dark still life derived from studies of sunflowers he made in France. Only glimpses of the flowers, suggested by the flashes of warm reds and yellows, break through the



Cat. 76 *Bouquet (Derivation)*, 1929-1933
Oil on canvas, 39½ x 33½ in.
MUNSON-WILLIAMS PROCTOR INSTITUTE,
UTICA, NEW YORK



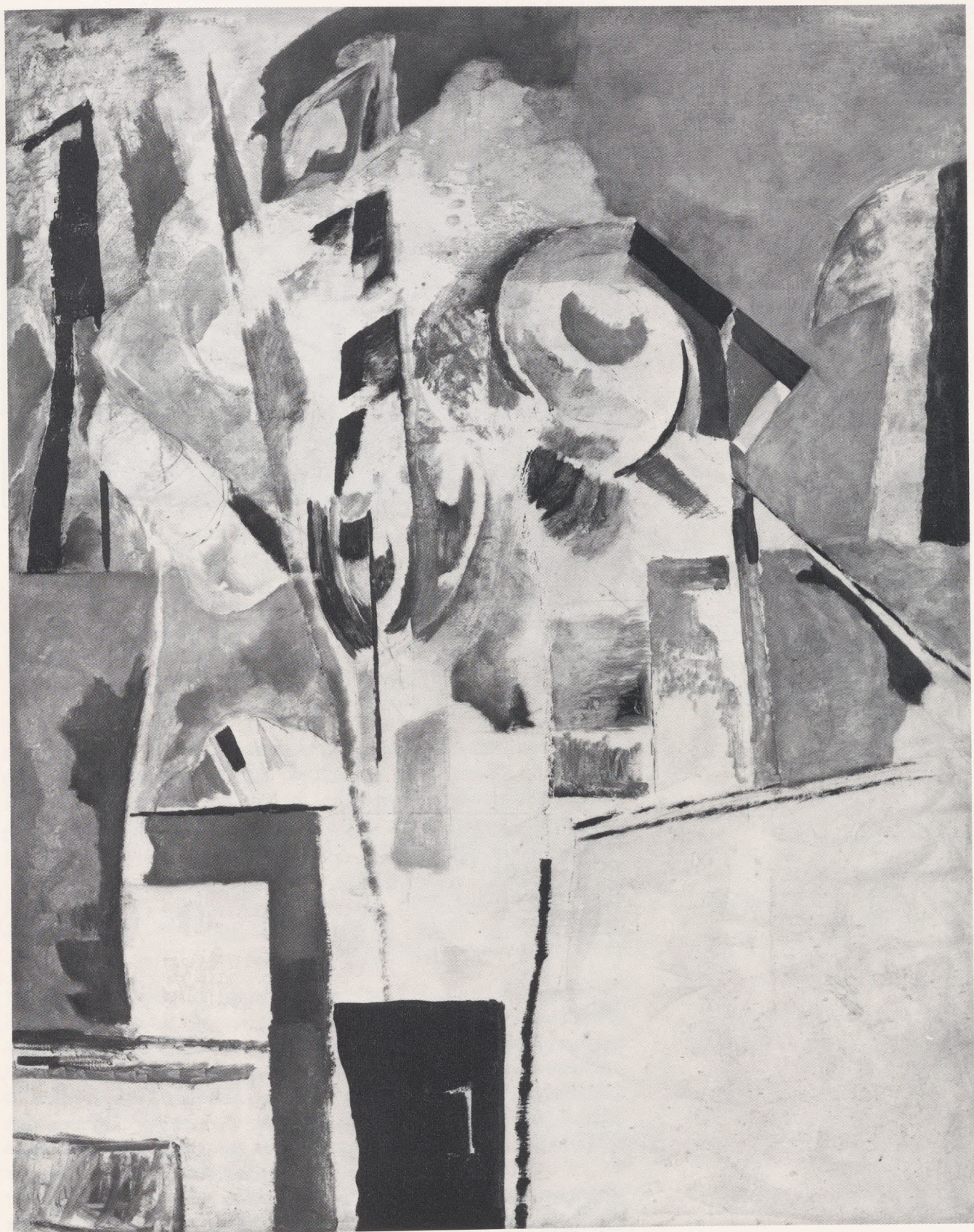
Fig. 27 Early state of *Bouquet (Derivation)*
as it looked in 1930.
PHOTOGRAPH COURTESY OF SARAH F. SWANSON

OPPOSITE:
Cat. 77 *Untitled*, 1930
Oil on canvas, 51¾ x 41 in.
CORCORAN GALLERY OF ART, WASHINGTON,
D.C. MUSEUM PURCHASE THROUGH THE GIFT
OF THE HONORABLE FRANCIS BIDDLE

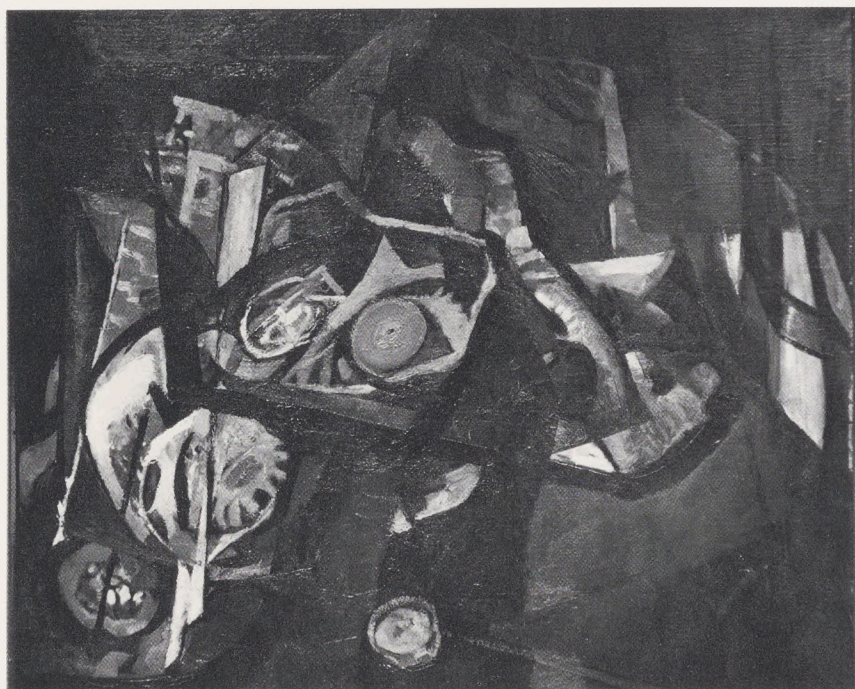
complex interplay of curves and angles. (This picture is so abstract that for a while the museum hung it upside down.) It seems to fit Carles' comment to Horter: "All the painting I've done here has been questioning—I feel free—I feel relieved."¹⁴⁹

In the spring of 1931 Carles returned from France and spent the summer with his family in Nantucket. He again had problems resuming his painting and having the right environment.¹⁵⁰ That fall Carles had hopes of finally having the perfect place to work. The Tysons bought a two-story, hip-roofed house at 191 East Evergreen Avenue in Chestnut Hill and hired Edmund B. Gilchrist to remodel it for Carles. The roof was lifted to create a large, well-lighted studio on the new third floor, with enlarged living quarters for his family below. The 1895 house acquired the look of a French townhouse, with its new rectangular silhouette, wrought iron trim, and high wall (fig. 34).

Tyson and Carles designed many special features for the studio, including a hook for lifting paintings through the window, a large slate blackboard for sketching, a sink, and a system of waterpipes on the roof to keep the area cool. The random-width teak floors provided an elegant touch. To insure uninterrupted work, the stairwell could be closed off by a trap door and food sent up on a dumb waiter. When he needed a break, Carles could climb a spiral staircase to the sun deck, which provided a panoramic view of Philadelphia.¹⁵¹



Cat. 75 *Table Arrangement*, 1929-1931
Oil on canvas, 27 x 30 $\frac{3}{8}$ in.
EVERSON MUSEUM OF ART, SYRACUSE, NEW
YORK. ANONYMOUS GIFT



In August 1932, the family moved in and Carles put the final touches on the studio. He wrote to Tyson: "The walls are marvelous, and take a kind of light from outside without taking too much."¹⁵² The spaciousness of the new studio seems to have encouraged him to work on a large scale, as many of his late paintings testify.

Back in Philadelphia, Carles resumed teaching privately (fig. 25). Most of his classes were held outside the Evergreen Avenue house, sometimes in a studio he took in the Love Building on Chestnut Street and often in the homes of his students, who organized small classes. His attempts to hold regular classes, as he once did with Franklin Watkins in the Boyer Gallery, did not succeed, for Carles had no gift for administration. On the other hand, his contacts with young students were a rewarding part of his life, for his ability to convey the intensity of his feeling for painting did not diminish.

Despite many devoted students and friends, Philadelphia lacked ideal conditions for Carles' artistic growth. Apart from McCarter and Horter, he had few peers or astute critics to help sharpen his views. The city had few commercial galleries. Exhibition opportunities were provided mainly by the Academy Annuals or by private organizations such as the Art Alliance, the Art Club, and the Sketch Club. Carles' first one-man shows in Philadelphia were not held until 1935, and even then they were hung at the private Cosmopolitan Club and at the Gimbel Galleries in the department store.¹⁵³ Although the Speisers lent several of his works to "Paintings and Sculpture by Living Americans," a group show at the

Museum of Modern Art in 1930, no large body of his recent work was seen in New York until his 1936 solo exhibition at the Marie Harriman Gallery.

R. Sturgis Ingersoll chided Carles in 1933: "Why don't you become a conventional American artist—put yourself in the hands of a dealer and just shoot him your stuff as it gets ready to leave the studio?"¹⁵⁴ A dealer would have brought his work before the public more frequently and would have given him a stable economic base. Carles, however, prized his autonomy and steadfastly refused to work with dealers either in Philadelphia or in New York. He may have been spoiled by having known Stieglitz, who provided a sympathetic and non-commercial setting at '291' for his artists.

The most stimulating friendship Carles had in the 1930s was with Hans Hofmann, whom he had met years before in Paris. Reunited in 1933 by Carles' daughter Mercedes, who was studying under Hofmann, they talked non-stop for thirty-six hours.¹⁵⁵ They had a common interest in exploring fauve color and cubist space, and they spoke the same artistic language. During the summer of 1934, they shared a house in Gloucester, Massachusetts where Hofmann was teaching at the Thurn School (fig. 32). At the time, Carles was in poor health and had not painted for over a year. Talking with Hofmann seems to have encouraged him to begin working again, and he produced the advanced compositions shown in Philadelphia in 1935 and New York in 1936.

That summer was also an important one for Hofmann as well, for he had been encouraged by Mercedes to begin painting again after years of doing little but drawing. At this key point, Carles' ideas on color inspired Hofmann. The German artist had deep respect for Carles' paintings and his ideas, and later insisted that "Carles was then the only American-trained artist who understood the consequences of color form relationships for the creation of pictorial space."¹⁵⁶

Hofmann, although two years older than Carles, thought of him as a pioneer. Carles had, in fact, set off on a lonely path in exploring cubist interpenetration of forms, a path not followed by other Philadelphians. Only a few other American painters, such as Stuart Davis and Arthur Dove, were working at a comparable level of abstraction. Other contemporaries, such as Maurer and Bruce, had found the outlook for their art so discouraging that they ended their lives in the 1930s.

Carles' interest in French Cubism was reinforced by articles on Picasso, Braque, and Miró published in *Verve* and *Cahiers d'art*. On his trips to New York, he responded to works by Picasso and Léger at the Museum of Modern Art, where he also saw the important shows "Cubism and Abstract Art" and "Fantastic Art, Dada and Surrealism" in 1936. The A.E. Gallatin Collection was also open to the public. In Philadelphia, he had the Horter collection as well as a large number of modern European works hung at La France Tapestry Mills for stimulation.¹⁵⁷

Despite his deep interest in cubism, seen in *Bouquet Abstraction*, c. 1930 (cat. 79), Carles continued to fluctuate between this structured



Cat. 79 *Bouquet Abstraction*, c. 1930
Oil on canvas, 31¼ x 36 in.
WHITNEY MUSEUM OF AMERICAN ART,
NEW YORK

geometrical approach and the free, spontaneous application of paint and color. His work could vary from *Bouquet* 1932 (cat. 84), which is relatively naturalistic, to *Gay Madness*, c. 1933 (cat. 85), where the paint swirls in large brushstrokes, with no clearly defined edges or straight lines.

Carles' major exhibition in the 1930s was held from January 22 to February 8, 1936 at the Marie Harriman Gallery in New York, the result of a suggestion by R. Sturgis Ingersoll. The works in the show ranged from paintings such as *Roses*, c. 1919 (cat. 44), done much earlier, through highlights of the mid-twenties such as *Blue Abstraction*, 1928 (cat. 69) (entitled "Composition No. 1" in the checklist), to his most recent work.

The exhibition was widely reviewed, but "the New York critics seemed only mildly interested in the show."¹⁵⁸ Carles was criticized for lack of clear direction, and for getting "tangled up in the School of Paris."¹⁵⁹ The boldness of his abstract compositions was not understood. Lydia B. Powell commented in *Art News*: "Mr. Carles will always have an interested group of fellow painters at his shows. To be a painter's painter is an honorable distinction. He may be a bone of contention, but he will



Cat, 84 *Bouquet*, 1932
Oil on canvas, 34 x 40½ in.
MRS. JOHN WINTERSTEEN

unfailingly arouse interest and discussion among people whose sympathies in art lie beyond the purely representational."¹⁶⁰

Carles' most receptive audience did consist of other painters such as Hofmann, who spent hours studying the paintings in the show and who urged his students to see it.¹⁶¹ Carles was deeply disappointed by the lukewarm response of the critics and by the lack of sales. Several of the critics compared his work to Picasso's. When he set a painting by Picasso next to one of his own at the Harriman Gallery, he felt his own work fell apart.¹⁶²

Cubism had been at the heart of Carles' change in direction in the late 1920s. His own sense of progression is shown in the sequential numbers of the titles listed in the Harriman Gallery exhibition, as in *Composition No. 4*, 1933-1935 (cat. 88), clearly derived from a still life of flowers but richly abstract in form and color.

In the 1930s Carles started with abstract sketches for his compositions, instead of with naturalistic sketches he had generally used earlier.



Cat. 85 *Gay Madness*, c. 1933
Oil on canvas, 34½ x 42¼ in.
MRS. DAVID (EDITH) BORTIN

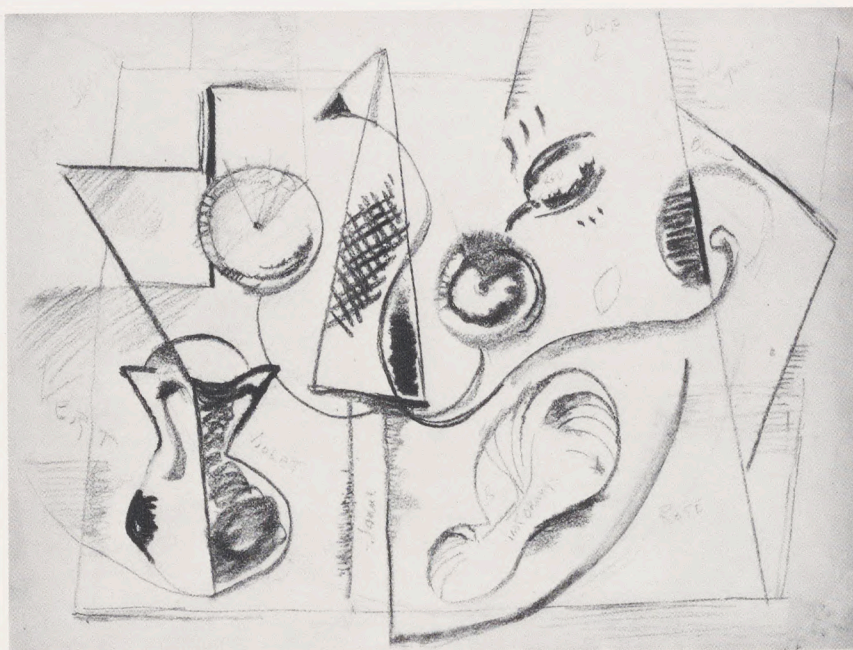
(Drawings from this period are rare, since he usually used the blackboard in his studio.) *Study for Composition No. 5*, c. 1935 (cat. 90) includes a pitcher, divided into light and dark halves, round flowers, and a summer squash, enclosed by rectangular planes. Traces of these forces remain in the final painting. The centrality of color in Carles' conception is shown by the words inscribed on the drawing in both French ("vert") and English ("red"). Carles made a free and lyrical version of this sketch in *Arrangement with White Pitcher*, c. 1935 (cat. 91). Then, on a larger canvas, he worked over and over on the same idea. *Composition No. 5*, 1935 (cat. 92) is a compendium of Carles' researches. The canvas is covered with layers of pigment forming straight-edges intersecting planes of harsh green, deep red, black and white. Green dominates the composition, although it actually covers no more than a quarter of the surface. Some of the planes are textured with dots or stripes as in a Synthetic Cubist still life. The black pitcher, pierced by triangular planes, recalls one by Braque. But unlike a restful Braque still life, *Composition No. 5* is explosive. The center section seems to be under pressure from the surrounding planes. Only the angular swath of red on the right prevents the other planes from bursting off the canvas. There are no stable verticals or horizontals. Carles has created an impression of forms clashing at tremendous speed.

The color interactions in *Composition No. 5* are best explained by the only detailed written statement Carles made on the subject:

Green is the great surface slider. It skids—slips—makes blurred extensions. Green will move into anything except red. Outside of this color—the center of the spectrum—colors generally go in pairs—at least red and black are the most stabile stay-put pair. When white comes near, the black pairs up with it and seems equally brilliant. The red becomes sullen and absorbent, immovable. With yellow it shows its full blood, pours all its strength into it—makes it sing or yell. White among colors functions as blue—with black jammed against it or in it, it stays clear. Black and white are the strongest colors—the only two that can hold down yellow. Yellow is the vicious feminine color. Alone, with white it seems happy. If red approaches, a greenish shudder runs through it—when red touches it, it deserts the white, leaving it sick and useless—if a black thin line comes between the yellow and white, the white is revived and the yellow pushed close to the red.¹⁶³

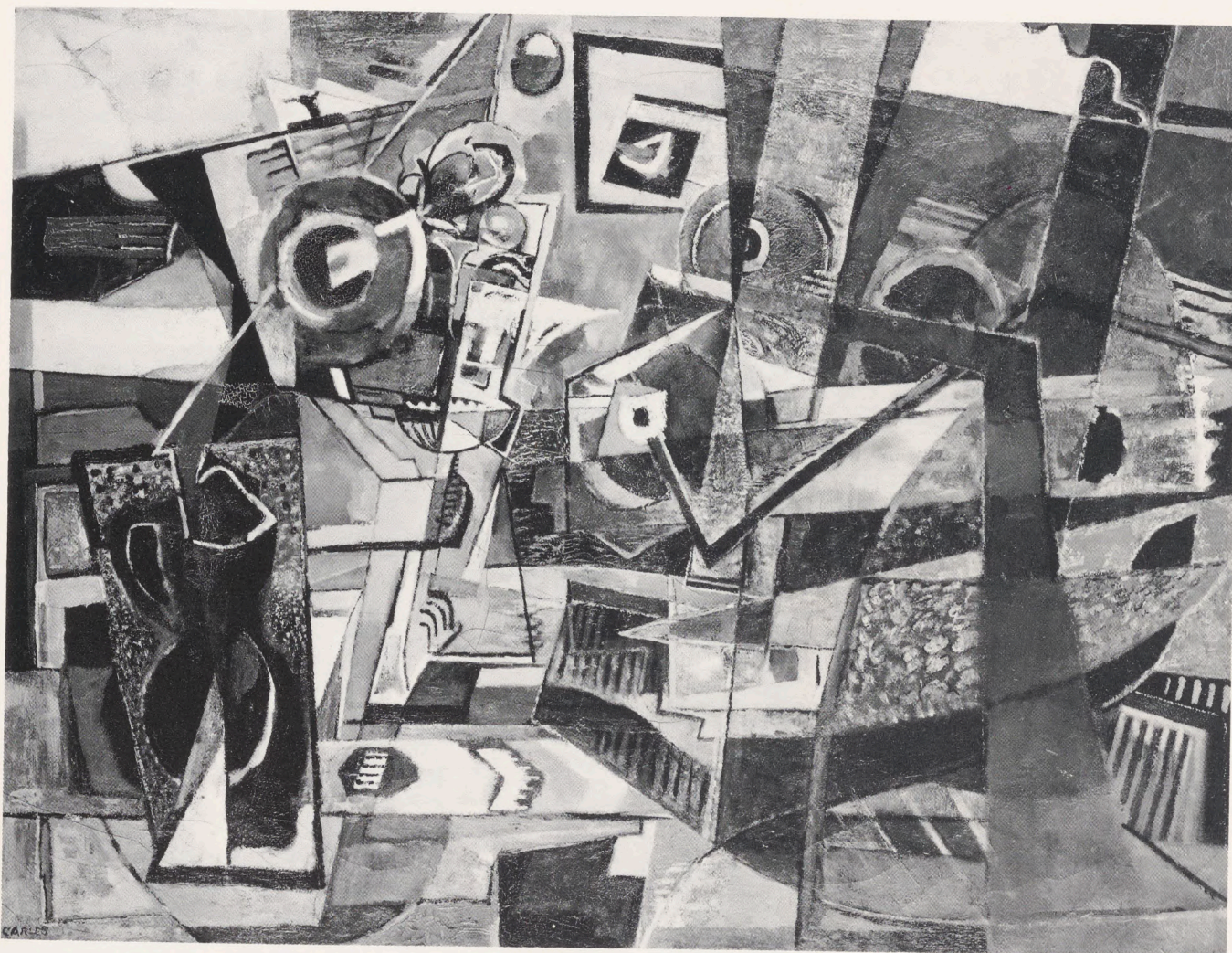
Green had always been central in Carles' palette, beginning with his "green period" as a student at the Academy. Theoretically, he saw it as midway between violet and red in the light spectrum. But color for Carles was not a scientific matter. Each hue expressed its own personality for him. Green was active, aggressive, and mercurial. Yellow was treacherous, and he usually employed it only in small amounts in his paintings. Red and black were stabilizers; he often used black lines to separate other color areas, seen repeatedly in *Composition No. 5*. He saw white and black as part of the spectrum, rather than as lights and darks.

Cat. 90 Study for "Composition No. 5,"
c. 1935
Charcoal on paper, 17¾ x 24 in.
PHILADELPHIA MUSEUM OF ART



BELOW:
Cat. 91 *Arrangement with White Pitcher*,
c. 1935
Oil on canvas, 29 x 36 in.
DR. AND MRS. JOHN WILSON





Cat. 92 *Composition No. 5*, 1935
Oil on canvas, 38¼ x 51¼ in.
PHILADELPHIA MUSEUM OF ART. GIVEN BY
MR. AND MRS. R. STURGIS INGERSOLL

The idea of simultaneous contrast of colors had originally been articulated by Eugène Chevreul early in the nineteenth century, and it was at the core of modern color theory. Carles, however, was not referring to fixed complements across the color wheel in saying colors go in pairs. Rather, he believed hues changed alliance according to their context, and he spoke of them as dynamic, emotional forces, with personalities that were affected by their neighbors. Surprisingly, his statement does not mention purple, which he used so often, although in his classes he described it as fluctuating in space and as a holding color when surrounded by black.¹⁶⁴

The checklist of the Harriman Gallery exhibition included two unidentified figure studies listed as "*Nude No. 2*, 1934" and "*Nude No. 3*, 1934." Penetrating form with color was more difficult in figure painting than in still lifes; a distorted face seems more disturbing than a twisted or fragmented vase. In some of his nudes of this period, the conventional faces are stylistically inconsistent with fragmented bodies. He overcame this problem in *Composition, (Seated Nude)*, c. 1931-1935 (cat. 81), where

Cat. 81 *Composition (Seated Nude)*,
c. 1931-1935
Oil on canvas, 30 $\frac{1}{8}$ x 27 $\frac{1}{8}$ in.
HIRSHHORN MUSEUM AND SCULPTURE
GARDEN, SMITHSONIAN INSTITUTION,
WASHINGTON, D.C.



the model's head is almost robot-like. Except for the rounded shoulder and breast, the figure and architectonic background are built out of hard-edged color planes. It is one of the least sensuous nudes Carles ever painted, and he did not pursue this severe geometric treatment again.

One of his most successful abstract treatments of the figure is the portrait commissioned by his friend and student, Helen Taylor. Here he was no longer tempted to create a society portrait, as he had in the *Portrait of Vera White*, 1922-1923 (fig. 24). He first made a sketch in charcoal and washes of color (Pennsylvania Academy of the Fine Arts, Philadelphia). The final *Portrait of Helen Taylor* 1931 (cat. 80) retains the simple lines and washes of dark hues. Carles surrounded her head with arc shapes like a medieval mandorla, making the tall figure even more imposing. He added simple features in ink to complete the portrait, avoiding the problem of too dominant a face, but still conveying a sense of Helen Taylor's distinctive square jaw and commanding personality.

Carles achieved the greatest success in integrating cubist rectangles with the curves of the female form in a series of charcoal and pastel drawings that allowed him to create transparent planes of color suggesting both light and form. His experimental approach is shown in the different moods he created using this medium. In *Sleeping Nude*, c. 1929 (cat. 70), the light falls gently over rounded forms. In *Cubist Nude*, c. 1929 (cat. 71), he evoked the figure with geometric planes, while *Nude on Couch*, c. 1929 (cat. 72) is totally sensuous in feeling. The flowing color gradations look ahead to the color-field paintings of the 1950s. In an oil study, *Small Standing Nude*, c. 1931-1935 (cat. 82), the model, posed outdoors leaning on



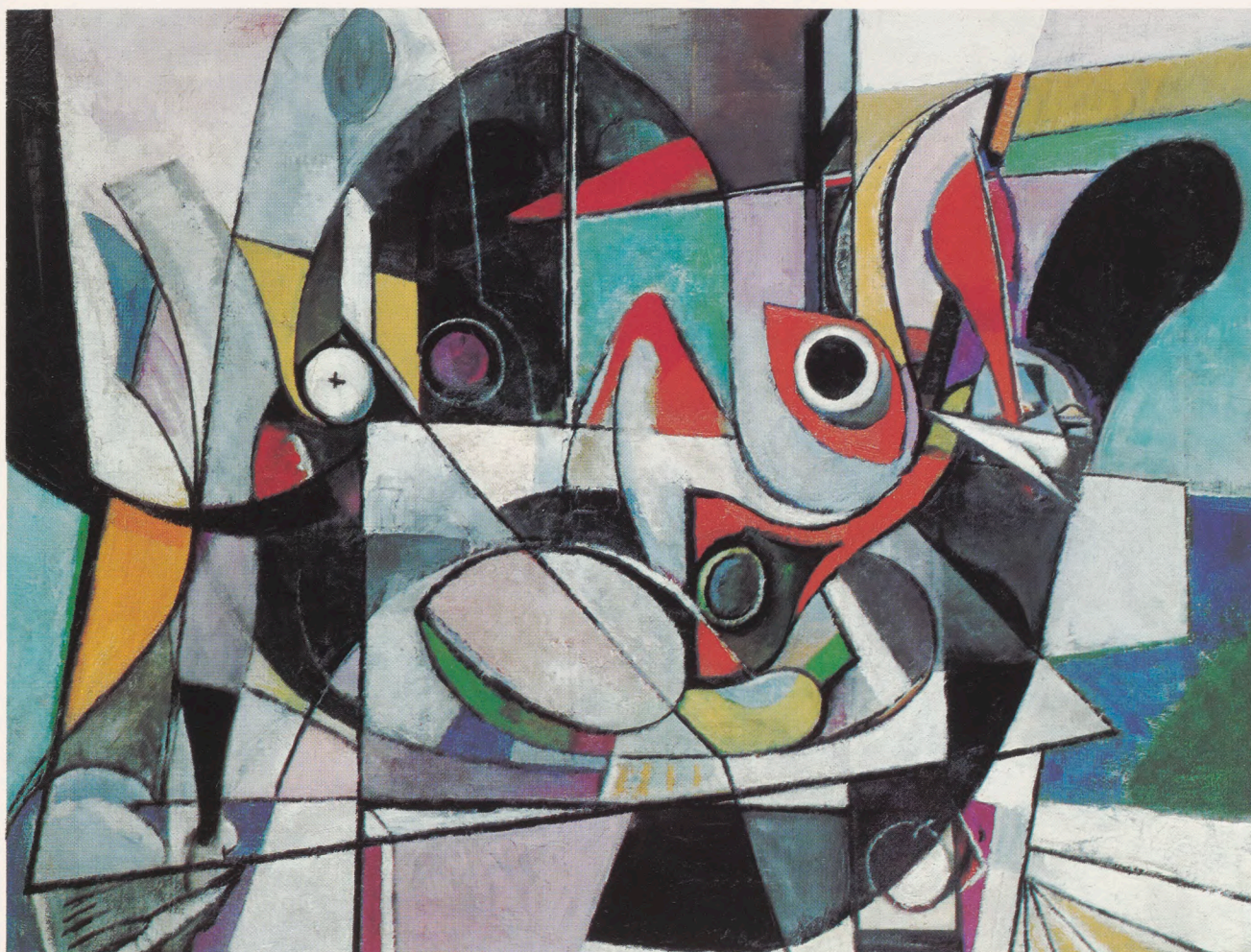
Cat. 82 *Small Standing Nude*, 1931-1935
Oil on canvas, 16 x 12 in.
CAROLINE CARLES MANTOVI



Cat. 80 *Portrait of Helen Taylor*, 1831

Oil on canvas, 65 x 44 in.

PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA. GIFT OF DR. AND MRS. NORMAN H. TAYLOR



Cat. 94 *Composition No. 6*, 1936
Oil on canvas, 41 x 51 in.
PENNSYLVANIA ACADEMY OF THE FINE ARTS,
PHILADELPHIA. GIFT OF JOSEPH WOOD, JR.

a rock, is not easily perceived at first. Figure and ground are integrated in strokes of vivid color, combining fauve color with cubist space.

The last in his series of compositions is the most complete and balanced painting of this period. In *Composition No. 6*, 1936 (cat. 94, cover illustration), included in the Harriman show, Carles achieved the "clarity" he was seeking. The subject could have been a nude on a couch, with a small head enclosed by arcs, circular breasts, ovoid abdomen, and bent knee. Yet the painting is so abstract that a still life could also have been the source. Geometric areas of vivid red, green, purple, and yellow are controlled with crisp black and white outlines and planes, dominated by the black curving shape at the right and the central arcs. Here Carles used black and white for structure and color contrast rather than for light and dark, a concept he had adopted as a young modernist in Paris. Now he wanted to equal the power he saw in Picasso through an integration of cubism with his own feeling for color and movement.

The "eye" motif of concentric circles seen in *Composition No. 6* recalls Picasso, as well as Gorky, who was also borrowing it from him at this time. Yet this shape grew out of forms Carles had used in the past for breasts, fruit, calla lilies, and drapery patterns. It also appears in *Abstraction*, 1936-1940 (cat. 95), where curved and flat planes circulate around a central red and white oval. This picture is equally satisfying from any direction, and Carles turned it around on his easel as he worked, with the pivotal "eye" motif as the source of energy.

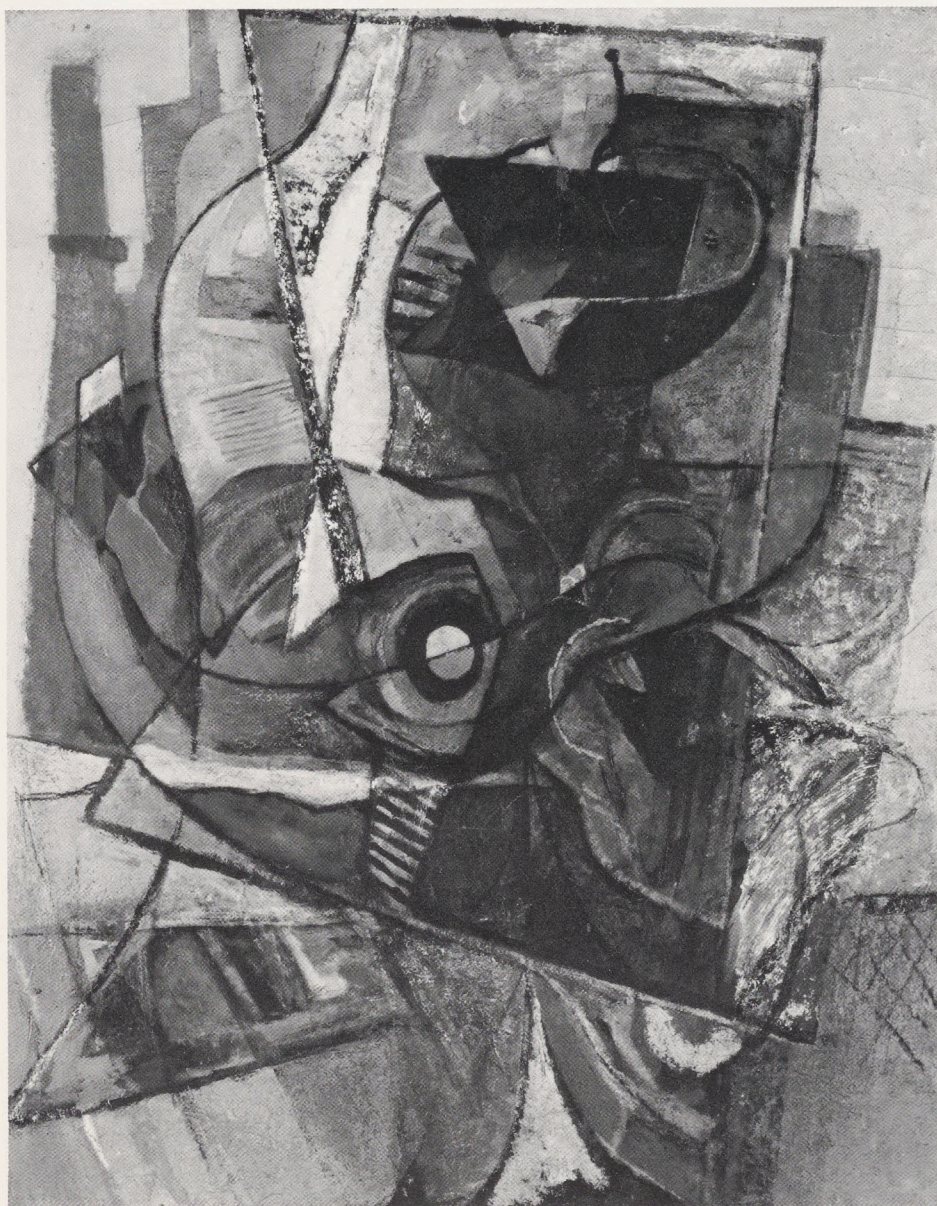
The strong biomorphic forms of *Composition No. 6* are related to Carles' interest in Miró, whose work he saw regularly at the Valentine and Pierre Matisse galleries in New York. Pierre Matisse gave him a Miró gouache and watercolor, and his friends Earle and Peter Miller remember him as being "high on Miró." When he saw their painting by the Catalan master, *Still Life with Old Shoe*, 1927 (Museum of Modern Art, New York), he exclaimed: "I feel as if I were in the middle of a hurricane picking up dollar bills!" The painting was so important to him that the Millers loaned it to him so he could have it in his studio. (fig. 28).¹⁶⁵

Henry McCarter called paintings such as *Composition No. 5* and *Composition No. 6* "penetrations. . . . They are as fine as can be—I know what it must have cost to arrive at those two canvases. . . . Artie tore himself to pieces to get those canvases, or better that understanding and invention. Like everything Artie does, these pictures are destructive as hell, but when anything arrives at such power I don't suppose it matters."¹⁶⁶

Fig. 28 Early state of *Painting* next to Joan Miró's *Still Life with Old Shoe* in Carles' studio on East Evergreen Avenue. PHOTOGRAPH COURTESY OF SARAH F. SWANSON



Carles made a tremendous leap in turning away from the sensuous beauty of the successful flower pieces and nudes of the mid-1920s. Facing lack of comprehension and support from the public, fighting his battle with alcohol, he was still a pioneer. In mid-life he was willing to acknowledge the power of recent work by Picasso, Braque, and Miró and willing to risk all in order to achieve a new level of understanding in his painting. When Fernand Léger saw his work, he could not believe paintings like Carles' were being produced in this country.¹⁶⁷ Acknowledged by few, Carles was in the vanguard of American art.



Cat. 95 *Abstraction*, 1936-1940
Oil on canvas, 36¼ x 28¾ in.
PRIVATE COLLECTION



Cat. 96 *Blue Nude*, 1937
Oil on canvas, 30 x 37 in.
MRS. DAVID (EDITH) BORTIN

PROPHET OF ABSTRACT EXPRESSIONISM, 1936-1941

In his last few active years, Carles was in the forefront of future developments in American art. At the time of his death in 1952, he was recognized by *Art News* as "one of the founders of the Abstract Expressionist movement."¹⁶⁸ In Philadelphia, where he was no longer in the center of social and cultural life, he was seen mainly as eccentric. C.H. Bonte wrote in 1940:

Carles is one of the survivals of an older, more gracious day in art, and is decidedly one of the city's institutions. He never appears on the street without causing a craning of necks and a whispered inquiry: "Who is that?"

Yet despite his looks, which suggest one who lingers long and lovingly over the ways of the past, Carles is a modernist of modernists, a high priest of the contemporary, a figure also familiar where other advanced forms of art are to be more or less enjoyed, such as the music of Schoenberg. . . .¹⁶⁹

Having become almost a symbol of modernism, Carles carried on a lonely struggle to paint. His last five working years were not prolific. His production was seriously disrupted by bouts with alcoholism. During the times he was working intensely, he tended to paint over and over on the same few canvases rather than to start many different paintings, and produced only a few major works.

The paintings he did complete, however, were strong. In 1939 he won the J. Henry Scheidt Prize at the Pennsylvania Academy Annual for his free and lively *Abstract Still Life*, 1938 (cat. 98). In December 1940, he was given his first one-man exhibition at the Pennsylvania Academy by Director Joseph T. Fraser, who realized that this recognition was long overdue. Carles selected thirty-four paintings for this retrospective, borrowing many from his patrons the Tysons, Speisers, Ingersolls, and Mrs. Earle

Horter. A reviewer who commented on the range seen in the exhibition, from "early work under the influence of the impressionists, to canvases still wet with paint, snatched from his easel and presented minus frames," saw evidence of "the struggle toward color for its own sake against popular pull for representation and a conservative palette."¹⁷⁰ This was to be Carles' last exhibition while he was still painting, and it summarized major trends in his work as well as the polarities seen throughout his career.

Although essentially working alone, Carles was not completely isolated from other advanced painters. He enjoyed talking with Léger, then working in New York. He kept in touch with Marin, often visiting him in Maine when he was vacationing nearby at the Tysons' summer home. In 1941 Marin agreed to serve on the jury of the "39th Watercolor and Print Show" at the Pennsylvania Academy so he could see Carles. He remembered that "it worked out fine—we met and did have a royal good time in mutual friendship."¹⁷¹ Marin was one of the few friends who visited Carles both at his home and in the nursing home at the end of his life. "Carles," Marin declared, "was the best friend I ever had."¹⁷²

In 1936 Carles received an invitation to join the American Abstract Artists group which had just been formed in New York by Gertrude and Balcomb Greene, George L.K. Morris, Harry Holtzman, Ilya Bolotowsky, Carl Holty, and many others, including Carles' daughter, Mercedes. They were the heirs of the Parisian groups, *Cercle et Carré* (1929-1930) and *Abstraction-Création* (1931-1936), which promoted non-representational art. Although Carles was in sympathy with their general aims, he ignored the invitation, as did other established artists, including Calder, Dove, and Marin.¹⁷³ However, the invitation shows that Carles was known and respected by younger abstract artists.

Carles' teaching continued to be an important part of his life. He had a number of devoted private students who often organized small classes. In teaching, Carles focused on the needs of the individual student. Anna Warren Ingersoll wrote: "He never told you how to paint but divined what you, perhaps only half consciously, were trying for, and usually he could clarify the matter."¹⁷⁴ Carles' approach was not structured or systematic. He did not set up problems for students to solve but tried to help them see what was happening in their own paintings. He had no preconceived idea of what was to be learned in his classes any more than he knew in advance how his own paintings would turn out. Unlike his friend Hofmann, Carles did not insist on drawing exercises before his students could begin painting. He did not impose his own style, and he could help one student with an academic portrait and another with a color abstraction in the same class. He rarely lectured to the group. In working with individuals, he did not use technical terms. Instead, he would refer to common experiences such as throwing a ball or turning on a light. Jane Piper remembers: "I never heard him tell anyone what to do on a painting; instead, he would talk about Einstein and relativity, billiards, football, architecture and so forth which would relate inevitably to the problems of the painting."¹⁷⁵ Carles was much less likely than Hofmann to make his points by

reworking the student's canvas. He told Morris Blackburn: "I think to paint on someone else's painting is a form of rape."¹⁷⁶

Teaching for Carles was analogous to a sexual relationship. He once wrote that teaching comes from "instinctive passion—rather than in terms of pure thought," defining the relationship to be a mutual one with both teacher and student learning from it. "The one taking the attitude of being taught (It is a prerequisite that the one should want to) should be made very happy. All creation comes from Ecstasy."¹⁷⁷

When Carles critiqued his students' work, he was constructive, building their confidence by pointing out the successful parts and encouraging more work in the weaker areas. Franklin Watkins commented: "Carles' influence on his students sprang from his absolute passion for paint and an insight that allowed him to see bents, gropings, tendencies in a student that they themselves were unaware of. He was impatient of dullness not frailty."¹⁷⁸

Students remember the way he freed them from traditional ideas. He made them feel positive about their work, and he convinced them that painting was "the most exciting thing in the world."¹⁷⁹ He naturally emphasized color relationships and showed how color could be used to create a sense of space. He conveyed his belief that a composition was a dynamic process rather than a fixed entity, all with a personal intensity that made him such a memorable and effective teacher. At the time of his death *Art News* called him "one of the most influential teachers of art in America."¹⁸⁰

Carles' students were among his most supportive friends during his last active years. In general, however, Carles was becoming more and more isolated from his fellow Philadelphians. His loss of control over his drinking alienated people more than his untamed beard or his abstract paintings. In the 1930s, his alcoholism led to long unproductive periods and even to a number of hospitalizations. According to people close to him, drinking would at first give him a feeling of clear thinking and intensified vision. He felt he saw colors more vividly, and understood connections better.¹⁸¹ Yet as he grew less and less able to control his drinking, it became an escape and a means to cope with blows such as the deaths of his mother in 1927 and Earle Horter in 1940. From time to time he would stay away from alcohol completely, but if he took one drink, he would be lost for months.

In an amazing undated document, Carles explained "Why I Became Alcoholic:"

When I have come to a blankness, which is as far as I can make out as impenetrable as a wall I use dynamite. . . . No doubt I will soon come to the last wall. But at least I can be sure of not having walked through the Mud. Walls are not frequent in quadmires [sic].¹⁸²

Life was something to be experienced fully, not be lived in the mud of

complacency and security. "Dynamite," Carles' metaphor for alcohol, might be destructive, but it allowed him to retain a feeling of integrity and to challenge the barriers and restrictions he faced.¹⁸³

Franklin Watkins described the extremes of joy and despair that characterized his teacher and colleague:

Carles on occasion enjoyed life and living with excitement. This stepped up at times to wild hilarity. His unusual eyes fed him delight. Such barriers on the bright side, however, did not fortify against a torturing of the spirit that lurked beneath. This would break through, and much of the time he seemed in some kind of hell, or just coming out of it.

Watkins explained Carles' deep loneliness and frustration at not being understood by the public as reasons for his destructive behavior.¹⁸⁴

The ultimate, tragic result of Carles' drinking was a fall on December 17, 1941 that left him partially paralyzed and unable to paint at age fifty-nine. Still depressed by the death of Earle Horter in 1940, Carles was deeply affected by the news of the bombing of Pearl Harbor on December 7 and started on an intense binge. He was found by his student Jane Piper at the bottom of the staircase in the Love Building where he had a studio on the second floor. After he was finally examined at the hospital, which refused to admit him right away, it was discovered that he had sustained brain damage either from a stroke or from the fall itself. Afterwards, he could barely make himself understood and was confined to a wheel chair. At first there was hope he might recover. He retained his interest in art,

Fig. 29 Arthur B. Carles visiting the Carles-Watkins exhibition at the Philadelphia Museum of Art in 1946, accompanied by his daughter Caroline. PHOTOGRAPH BY HENRI MARCEAU, COURTESY OF CAROLINE CARLES MANTOVI



enjoyed seeing old friends and students, and was able to visit the 1946 exhibition of his and Franklin Watkins' work at the Philadelphia Museum of Art (fig. 29), but he never painted again. In 1946 he was admitted to the Fairview Nursing Home in Chestnut Hill, where he died on June 18, 1952. Using "dynamite" to break through the "wall" had led him to helplessness rather than to the freedom he wanted.

Four major exhibitions held after the crippling fall give an overview of his late work: "Carles: 22 Paintings" shown at the Philadelphia Art Alliance and "A Great American Colorist: Arthur B. Carles" given at the Nierendorf Gallery in New York, both in 1944; the joint show with Franklin Watkins at the Philadelphia Museum of Art in 1946; and finally the 1953 "Arthur B. Carles Memorial Exhibition" held at the Pennsylvania Academy and co-sponsored by the Philadelphia Museum of Art.

In this last period, he continued to concentrate on abstract still life arrangements. In *Composition*, 1937-1939 (cat. 97), the plant and covered dish are almost lost in the triangular and curved forms that evolved as Carles worked on the painting. The upper section, now broken into areas of dark red, lavender, orange and green, was once entirely black.¹⁸⁵ The straight black lines that link the color shapes were tried out first with black tape, a technique he encouraged his students to use. Exploring still another change, he left strips of paper painted green on the heavily layered canvas, which somehow still remains luminous.

As in other periods, the paintings Carles reworked extensively contrast with those that felt right to him at an early stage. In *Composition*, 1935-1937 (cat. 93) thin black lines, washes of violet, green, and red work with thickly-spread slabs of white and pale yellow on the bare canvas to achieve a sense of transparency and flowing movement. No area is worked at the expense of others. *Abstract Still Life*, 1938 (cat. 98) also shares this sense of spontaneity and radiating color. Matisse's Fauvism, Picasso's Cubism, and Miró's Surrealism provided a happy combination of ideas which Carles integrated with his own sense of color and dynamic rhythm, creating something uniquely his.

Around 1935, Carles began working on an unusually large canvas, laying out a highly geometric structure of straight lines and circles, with sharp triangles creating an illusion of rapid recession. *Painting*, 1935-1940 (cat. 99) was one of two important canvases found in Carles' studio after his fall in 1941. The result of years of work, it has no apparent reference to the figure or to still life, although the window-like rectangle at the upper right suggests an interior. Carles may have been inspired by Picasso's *The Studio*, 1927-1928 (Museum of Modern Art, New York) which he saw at the Museum of Modern Art and which was also a source for Gorky and De Kooning around this time.¹⁸⁶ At one point, he photographed his canvas in his studio next to the Miró *Still Life with Old Shoe* (fig. 28), measuring his work against this masterpiece. He continued to work on the canvas, indicating changes with charcoal lines and words and with black tape.

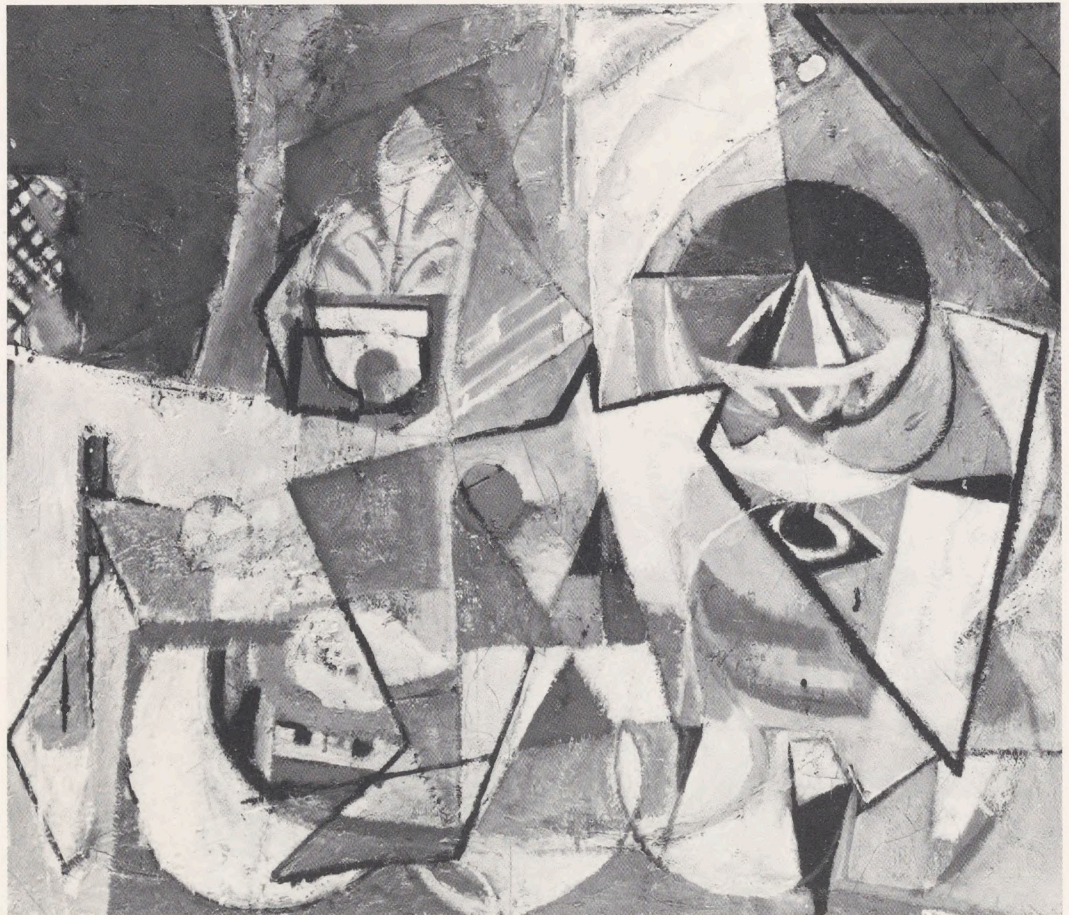
Notes Carles made on June 10, 1939 concern the geometric structure

he was developing in *Painting* and reveal that he was still working from instinct rather than from a preconceived plan. The canvas was alive for him; the forms seemed to grow and change of their own accord.

[I]f the canvas is a rectangle—the curved and most moving lines separate more than the straight ones. If the straight ones get going parallel to the rectangle—they tend to isolate the oblique ones. The oblique ones are apt to make the curves wobble. Gradually the curves are stabilized, perhaps closed. Circles, ovals appear. The obliques and straights get congestions where they meet and spill where they are open. Triangles come. The spaces left between these closed shapes become doubtful. What next?¹⁸⁷

The rich surface texture of the canvas evolved from Carles' many color changes. Cool cobalt blue is the predominant hue, intensified by large areas of black and white. Added in the final stage, swirling dark lines and rough strokes of white unify the scattered elements and give a greater sense of space and movement. By comparison, the early version looks static. Yet Carles was not finished, for charcoal lines indicating further changes

Cat. 97 *Composition*, 1937-1939
Oil and Paper on canvas, 33½ x 39½ in.
CAROLINE CARLES MANTOVI



remained on the canvas after his death.¹⁸⁸

Painting shows Carles' awareness of current international art movements. Picasso's influence is seen in the grid of black lines and opaque areas of color, Miro's in the strong biomorphic curves and floating composition. The geometric shapes relate in a general way to Kandinsky's Bauhaus style of the 1920s, then being exhibited in New York. This trend toward geometric abstraction was also seen in the work of many members of the American Abstract Artists group, while in popular culture the geometry of Art Deco design was pervasive. Yet Carles was not striving for geometric purity. It is the dynamic color and movement that give *Painting* its distinction.

Painting was a remarkable work for the late 1930s. Its sense of energy and movement looked toward the Action Painting that developed around 1945. Thomas B. Hess, a leading art critic, recognized Carles' contribution to the establishment of abstract art in America, writing that he "understood Paris and was able to go on from it to his own style. . . . An unfamiliar note is sounded, related to Paris but unknown to it; within the

Cat. 98 *Abstract Still Life*, c. 1938

Oil on canvas, 28¼ x 36 in.

JUDI KURLAND SCHWARZ, FROM THE ESTATE
OF DANIEL KURLAND



Fig. 30 *Reclining Nude*, 1931-1935
HIRSHHORN MUSEUM AND SCULPTURE
GARDEN, SMITHSONIAN INSTITUTION,
WASHINGTON, D.C.

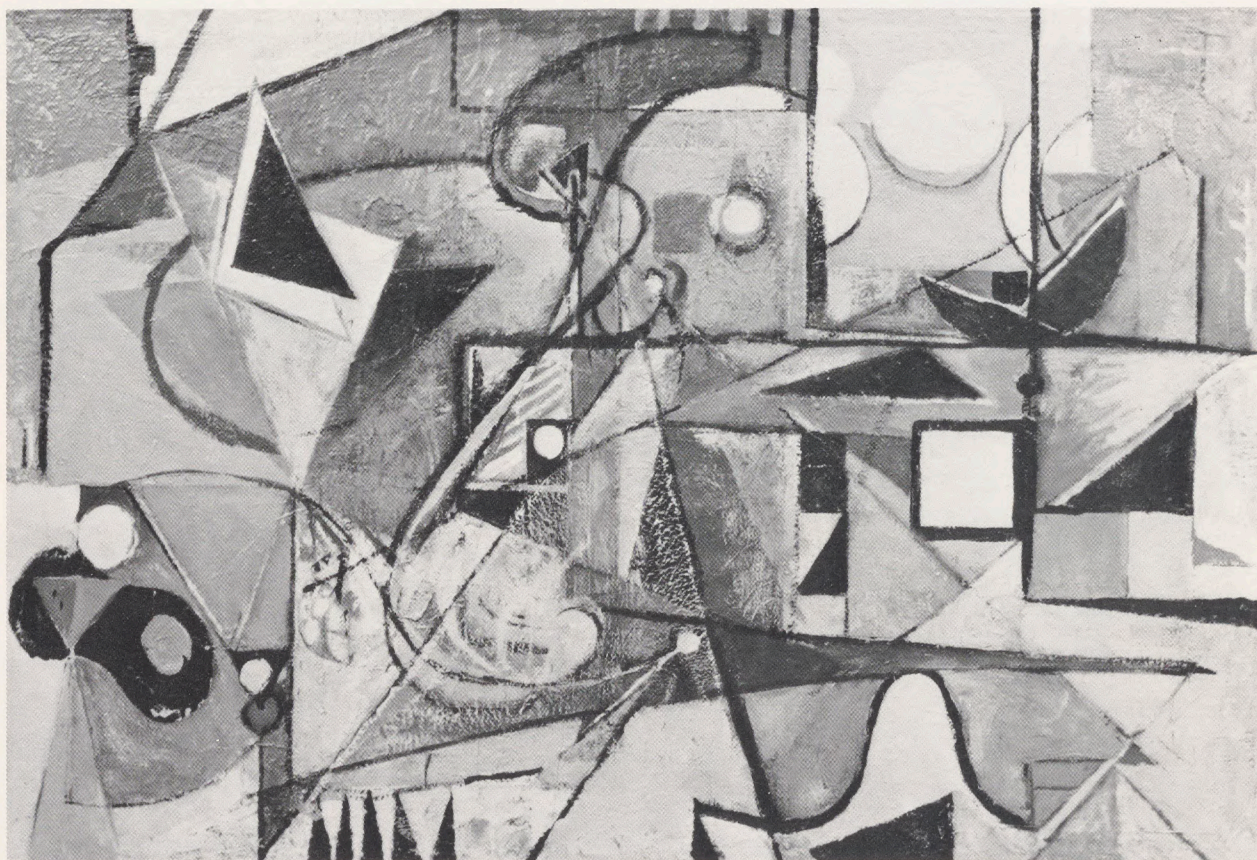


tradition, but different. And, fittingly, at some point, during the execution of Carles' *Painting*, while Paris was lost, or in exile, the international styles of abstract art found new roots in this country.¹⁸⁹

By the end of his career, Carles was more than ten years ahead of his time. A pioneer early in the century, he was now an innovator. *Blue Nude*, 1937 (cat. 96) began with a descriptive figure like *Reclining Nude*, c. 1931-1935 (fig. 30). Layers of paint, applied over a period of years, almost dematerialized the figure. The composition revolves around the circular breast, built of a dozen juxtaposed hues. The location of the limbs is ambiguous, and the arm encircling the head appears concave rather than rounded. Named in homage to Matisse's *Blue Nude*, 1907, and incorporating the disintegration of the figure seen in Picasso's *Les Femmes d'Alger*, 1907, this figure is a sister to De Kooning's *Woman I*, 1950-1951 (fig. 26). It shares the ambiguity of space, the energy of gesture, and the revelation of an ongoing process of creation.

Abstraction (Last Painting), 1936-1941 (cat. 100), Carles' last major work, is equally a forerunner of Abstract Expressionism. The surface is thick with layers of paint, painted-over tape, and added-on pieces of canvas that reveal its many stages of growth. The painting began as a reclining nude with a mirror, of which he made a number of versions, including *Study for Last Painting*, c. 1936 (fig. 33). In the final version, the figure is completely lost under layers of changes.¹⁹⁰

The nude was first covered with a geometric structure of interpenetrating triangles. The main accents are the circular and oval concentric

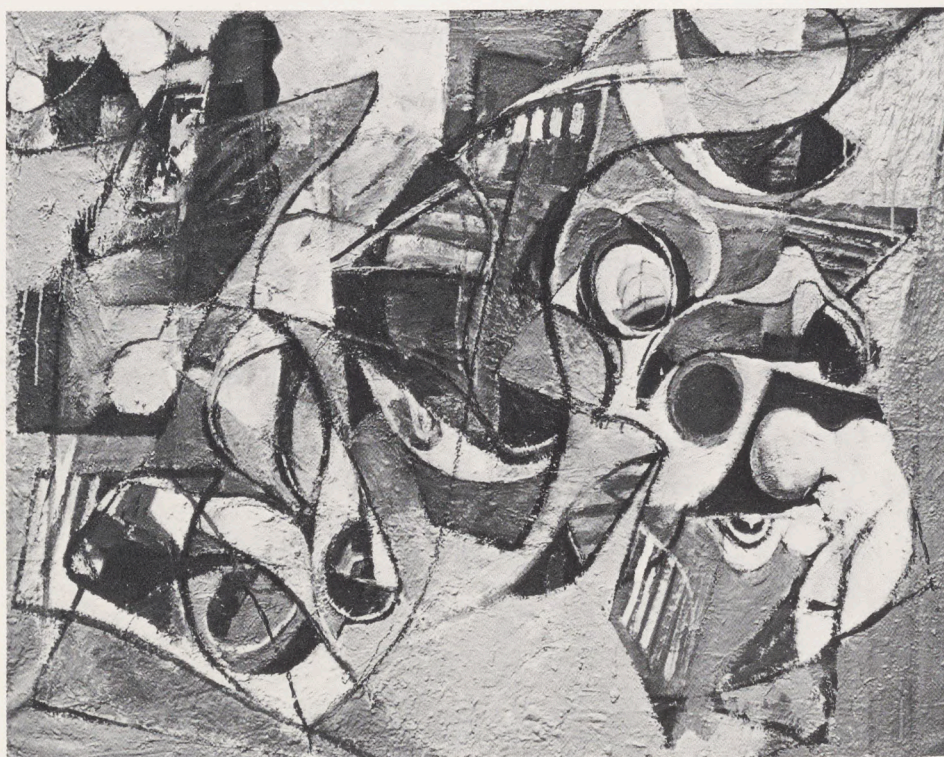


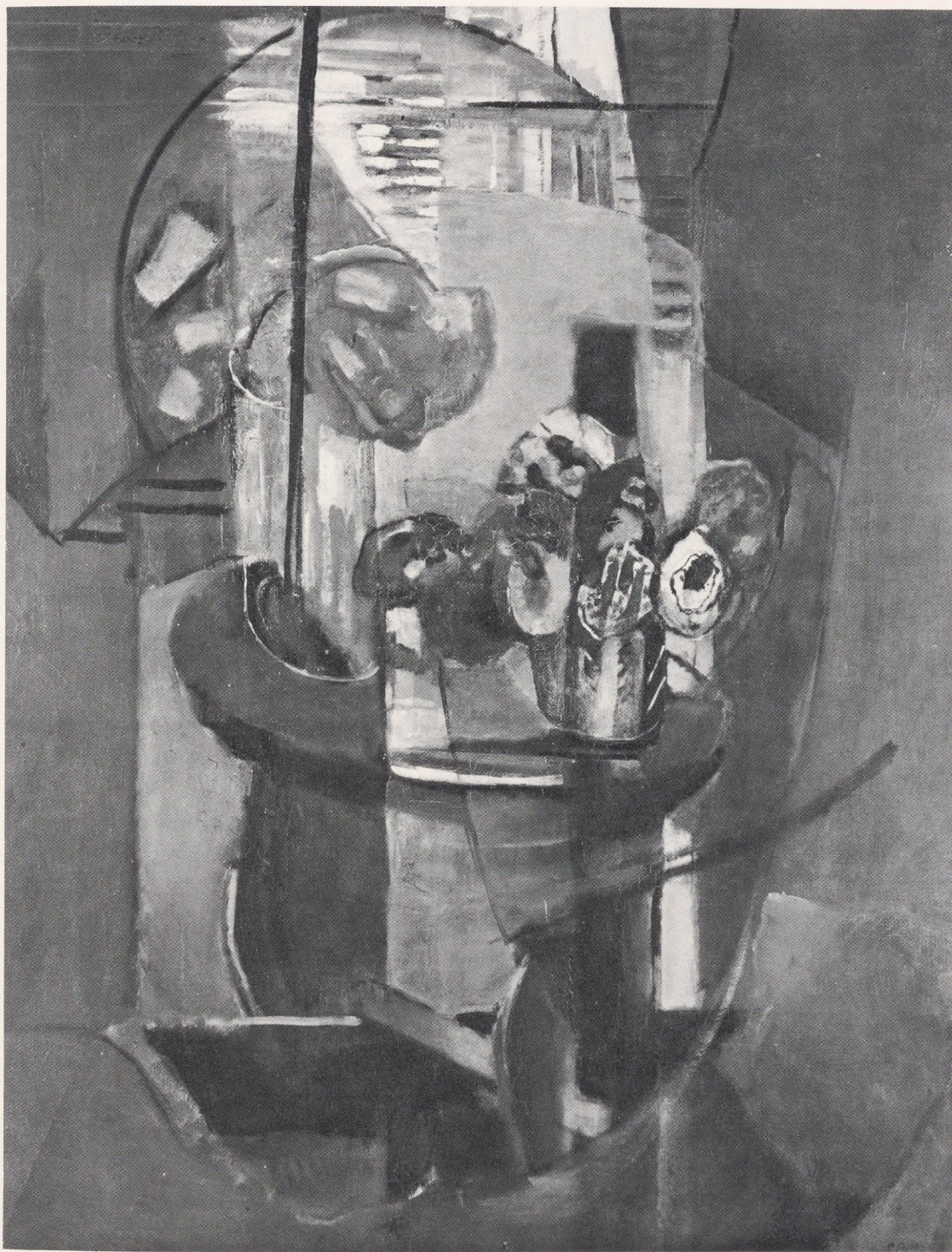
Cat. 99 *Painting*, 1935-1950
Oil on canvas, 45 x 66¼ in.
R. A. ELLISON

"eye" forms seen earlier in *Composition No. 6*, 1936 (cat. 94), which remain in the final composition. They may have begun as the breasts of the model, but they became radiating centers of energy for the forms swirling around them. Next, the already heavily encrusted canvas was changed again into curving, biomorphic forms, more surrealist than cubist in feeling. This version was published in Sidney Janis' *Abstract and Surrealist Art in America* in 1944 as *Composition*, 1940 (fig. 31), giving Carles recognition as an important pioneer.

Although Carles had at one point considered the painting finished, he went back to it in his last working year, adding six inches of canvas to the top and eighteen inches to the right side. Some of the earlier shapes remain, most notably the concentric ovals. He reintroduced a cubist structure of triangular and circular shapes, painted in assertive hues and played off against flashes of white and powerful black lines. Layers of contrasting hues show beneath the superimposed paint on top. With its encrustations of pigment and pieces of imbedded paper, the canvas has an almost sculptural presence. The final swinging and dripping black and white strokes were added in shiny Ripolin enamel, a brand of housepaint Picasso as well as other Americans were using. These strokes give the painting a sense of tremendous energy, even violence, and place it fully within the spirit of Abstract Expressionism. Both *Painting* and *Abstraction (Last Painting)* aptly fit Sam Feinstein's description of "great battlefields

Fig. 31 *Composition*, 1940, early stage of
Abstraction (Last Painting)
PHOTOGRAPH COURTESY OF SARAH F. SWANSON





Cat. 88 *Composition No. 4*, 1933-1935
Oil on canvas, 51¼ x 40¾ in.
PRIVATE COLLECTION



Cat. 89 *White Abstraction*, c. 1935
Oil on canvas, 39 x 33 in.
THE METROPOLITAN MUSEUM OF ART, NEW
YORK. GIFT OF THE WOODWARD
FOUNDATION

whose scars are clearly visible. The skins of paint grow heavier, more dense, impasto residues of the destroyed and reconstructed. Blacks, no longer lines of definition, serve as graphic spans of space. . . . The artist here is involved in a search which Arshile Gorky was to share, and then de Kooning."¹⁹¹

The dripping strokes also suggest sympathy for the Surrealist technique of automatism. In fact, he had allowed accidental drips to remain in some of his early works, such as *Interior with Woman at the Piano*, 1912 (cat. 29). He was definitely aware of the movement at this time. In fact he exhibited a self-consciously Surrealist painting at the World's Fair in New York in 1939 titled *Episode of the Mantis* (Mrs. David (Edith) Bortin, Philadelphia), paying tribute to a favorite Surrealist theme.¹⁹² No mantis is clear, however, in the group of triangular shapes, and the painting is so abstract that it was reproduced upside-down in the catalogue. Since most of the paintings at the Fair were realist in style and regionalist in subject, Carles seems to have painted a deliberately "ultramodern" work to express his allegiance with the European avant-garde.

His emphasis on the process of painting links Carles to the future Abstract Expressionists as much as to the Surrealists. For Carles, painting was an experience of discovery. Knowing when to stop was a problem. He once justified this tendency by referring to the old masters: "Leonardo says he never could finish anything. Cézanne and Rembrandt no doubt understood him and every painter who ever tried to do anything but a doped out problem knows it's true."¹⁹³

In treating a painting as a discovery, Carles anticipated the Action Painting described by Harold Rosenberg in 1952: "At a certain moment the canvas began to appear to one American painter after another as an arena in which to act—rather than as a space in which to reproduce, re-design, analyze or 'express' an object, actual or imagined. What was to go on the canvas was not a picture but an event."¹⁹⁴

His paintings were admired by many of the Abstract Expressionist painters. De Kooning knew his work through Carles' daughter Mercedes and sister Sara Carles Johns in New York, and he could have seen *Blue Nude* at the Nierendorf Gallery show in 1944. He once recommended that Carles' painting be exhibited at the Museum of Modern Art in place of his own.¹⁹⁵ Jackson Pollock, Lee Krasner, and Franz Kline were also familiar with Carles' painting through Mercedes and Sara. Theodore Roszak was inspired to begin using the crescent form in his sculptures by seeing *Arrangement*, 1925-1927 (cat. 65) when he was a student at The Art Institute of Chicago.¹⁹⁶ Although not a part of the political and social gatherings of the New York School, Carles' approach to painting as an ongoing process, his inherently mystical feeling for art, and his expressive color and brushwork allied him with the younger painters working there. Many artists, including Edwin Dickinson and Mark Tobey, acknowledged Carles' impact on them.

Carles and Hofmann continued to be close throughout the 1930s. Carles sent students such as Jane Piper to study with Hofmann, and

Fig. 32 Carles with Hans Hofmann and Carles' daughter Mercedes in Gloucester, Massachusetts, 1934.
PHOTOGRAPH COURTESY OF MERCEDES MATTER



Hofmann often talked about Carles in his classes. He owned a small landscape sketch, *French Park*, 1907-1910 (cat. 15) given to him by Carles' first wife Mercedes, and some of his own landscapes of the early 1940s have the same purples and greens and flowing movement. Hofmann encouraged Herbert Lust to buy *Composition*, 1935-1937 (cat. 93), wishing he could have afforded it himself. He told Lust: "I could never see enough of Carles' work. I saw every show of his three or four times. He's had a big influence on me and on everyone in some way or the other. He's had the courage to try things no one else was doing, and if he'd been able to go on, no one would have been greater."¹⁹⁷ Finally, in 1962, Hofmann dedicated *Memoria in Aeternum* (Museum of Modern Art, New York) to Carles (listed first) along with Arshile Gorky, Jackson Pollock, Bradley Walker Tomlin, and Franz Kline. It is a tribute to his belief in Carles as a major figure in American art.

Carles was recognized by the major critics as well as by other artists. Clement Greenberg credited him with showing a way out of the impasse of late cubism. In 1952 he described *White Abstraction*, c. 1935 (cat. 89) as

altogether a remarkable work. . . . Its originality, despite the evident influence of Matisse, is integral. It is also a very

prophetic painting, of an inspired openness of design and color, unknown to anyone but Carles at the time, which vividly anticipates the manner in which abstract painting was to rid itself of the Cubist *horror vacui* in the next decade.¹⁹⁸

William Seitz wrote in his 1955 dissertation that Carles was "one of the least appreciated of our pioneers." He pointed out that *Turkey*, 1927 (cat. 67) was "prophetic of the late style of Gorky," and that Carles was much more advanced than Hofmann in the 1920s. He saw a resemblance between some of Carles' paintings of the 1930s and a Rothko of the 1940s, and he felt that *Composition III*, 1931-1932 (Museum of Modern Art, New York) looked like it belonged in the 1950s. Carles, he concluded, "was one of the most notable native precursors of Abstract Expressionism."¹⁹⁹

In 1941, when Carles ceased painting, only a few other painters in the United States were working at his level of abstraction and energy. Marin was exploring oil pigment for his seascapes, Weber was painting calligraphic figures. Hofmann's color studies focused on still life and landscape. Gorky was still heavily involved with Picasso and Miró. De Kooning was painting figures inspired by Pompeian wall frescoes, and Pollock, not yet thirty, was drawing under Jungian analysis and creating mythic, totemic images. Set in historical context, Carles' last works are clearly original as well as prophetic. They amplify the beauty and daring of his painting of earlier decades. Working at his own pace, sensitive to currents of his time but never following fads, Carles left a body of work remarkable in its range yet consistent in its glowing color and vitality.

Fig. 33 Study for *Last Painting*, c. 1936
MR. AND MRS. EDWARD BRASH





Cat. 93 *Composition*, 1935-1937
Oil on canvas, 44 x 60 in.
MR. AND MRS. HERBERT LUST

"ALL CREATION COMES FROM ECSTASY"

Along with painting with color, the game of billiards was a constant for Carles, who saw an analogy between the two activities. Once when asked for advice for a young potential painter, he responded: "Tell him to play billiards. On that green surface he will find the equilibrium, symmetry, triangulation, direction, motion and restraint of all art."²⁰⁰

Carles learned billiards at his father's side just as he had first practiced drawing. In their house on Brown Street one room was devoted to billiards as another was to a studio. Carles made cues at the same workbench where he stretched his canvases, and when he traveled, he carried his cues along with his paintbox. He played at the billiard table at the Café du Dôme in Paris, a meeting ground for artists of many nationalities. Later he was expert enough to be a match for the billiard champion Willie Hoppe. He never lost his love of the game, and a billiard table stood in his last studio in Chestnut Hill.

Billiards, like painting, requires a keen sense of spatial relationships for judging angles and distances. Each play rearranges the two white and one red balls on the table covered with green felt. The players must have an intuitive sense of the right move and a willingness to take advantage of chance occurrences to make points by hitting the other balls. The game changes with every play. Similarly, with every stroke of the brush, a painting changes. In both, changes are judged in relation to other parts. Carles believed that colors were affected by their neighbors, and that the whole surface of the canvas (like the surface of a billiards table) was charged with potential activity. He taught his students that imaginary lines between objects could be as real as the objects themselves, an analogy to the lines of sight in billiards. To enliven his picture surfaces, he modulated and contrasted hues and varied the paint texture from fluid washes to impasto slabs of pigments. Sometimes he painted layer over layer; other times he left patches of canvas or panel bare. Often he energized areas with decorative patterns of drapery.

The analogy to billiards is particularly apt for *Composition No. 6*, 1936 (cat. 94) with its repeated circles and structure of black lines outlining shifting planes. Even its green, central in Carles' palette, recalls the billiard table. Like many of Carles' late paintings, it is firmly based on "triangulation, direction, motion." The state of "equilibrium" and "symmetry" he sought and achieved in paintings like *Composition No. 6* was not static but rather a delicate balancing of forms, where each shift changed the whole, like a Calder mobile. Finding the right balance was an organic, experimental process. His most successful works are free and spontaneous. The most densely worked of his canvases record a series of intuitive changes. If at times Carles sought discipline and "restraint" in his art, billiards may have appealed to him for its clearly-defined rules. Billiards may have suggested the side of painting that is controlled and more rational, but in searching to create a harmony as satisfying as music, Carles' approach was intuitive and passionate. He had described teaching as a relationship similar to the one between lovers. Similarly, painting for him was like making love. Each stroke of color evoked a response from the surrounding hues, and when a painting flowed for him, he felt the ecstasy of creation.

Carles' strong curving lines and arcs activate the spaces of his paintings. The arc can be traced from his early *Paris Bridge*, 1905 (cat. 4) through *Landscape*, 1921 (cat. 49) and *Arrangement*, 1927-1927 (cat. 65) to late works like *Composition No. 6*. By leading the viewer's eye from one point to another, the arc gives "direction" and "motion." The arc may have had some kind of mystical significance for him, for Stieglitz photographed him in 1921 with his head haloed by concentric arcs, probably part of an O'Keeffe painting (frontispiece). Pictorially, the arc is often a dynamic force in Carles' paintings; although he never specified its meaning for him, it seems to have expressed the life force which he called "livingness." This mystical approach to art, widespread in the early twentieth century among European painters and the Stieglitz circle, was expressed by Kandinsky in *Concerning the Spiritual in Art*. Part of this mystical and intuitive trend was the belief that a painting could be analogous to music, an idea current in the Stieglitz circle and strongly expressed by Kandinsky, which Carles espoused by 1912 and which remained key to his attitude toward painting. Carles' mysticism was also related to Henri Bergson's widely influential philosophy, excerpts of which were published in *Camera Work* in 1911 and 1912, which stressed intuition as a way of perceiving the essence of life.

Expression of this mystical life force is ultimately the motivation for Carles' paintings. His purpose was not to describe material objects, not to tell stories, not to create dream worlds, not to comment on society or politics: Just as he played billiards for fun, he painted for the sake of painting, to express his sense of wonder at the visual world and his own joy at being alive. He called painting "the arrangement of differences of colors, lines, tones and areas." "Painting," he said, "is the uniting of all these decorative elements into a creation which carried with it a conviction of substance. Before it we are convinced of an existence above—reality as a thing."²⁰¹

When Carles painted landscapes, he was inspired by the light and colors of the countryside. Rarely inhabited by figures, his scenes suggest shifting light and the movement of clouds. Most were painted in Europe; he was less inspired by the Pennsylvania countryside. In fact, he never exhibited an American landscape, perhaps not wishing to compete with the New Hope artists.

The majority of Carles' paintings are clearly set in his studio. His female nudes are models, engaged in no purposeful activity. They pose for him, reclining with their heads stretched back languidly, creating angles by raising a knee or by lifting an elbow to encircle their heads. Whenever possible, they are red-headed, so that Carles could bring out contrasting green shadows in their skin. Often their faces are hidden or barely defined, making them anonymous, even though they were sometimes his wives, lovers, or admirers. Women are portrayed as sensuous and erotic, with the tilted-back head suggesting the dominance of passion over reason. Male subjects are almost non-existent in Carles' *oeuvre*.

In painting still life, Carles followed a tradition going back to the seventeenth century in Europe and to the Peale family in early nineteenth century Philadelphia. Carles, however, was not painting for a *trompe l'oeil* effect. His interest was in the relationships of colors and shapes rather than the physical presence of the objects, with specific details eliminated for the benefit of the composition as a whole. He would have agreed with his friend Breckenridge, for whom still life was "the purest area . . . It has no story to tell, other than the story of line, form and color, and always this is the painter's real story."²⁰² Manmade objects are rarely the focus of his arrangements. Instead of the musical instruments, newspapers and bottles of the Cubists, he chose organic blossoms and fruits. He would gather flowers from a friend's garden or bring them back from the market, sometimes filling a car with them. Like his nudes, they express vitality and the fertility of the natural world. As one reviewer wrote: "Carles has characteristically grabbed—no other word expresses the feeling—a bunch of summer blooms, stuck them in an old wash tub, and pouff! Here is a thing of exquisite touch and decoration and color. Carles goes just so far and then stops, as if to say, 'I have what I wanted. Here is an emotion. That is all.'"²⁰³

Carles believed "accuracy is an intellectual quality while art is an affair of the emotions."²⁰⁴ In his intuitive, passionate approach, he was drawn to the romantic-expressionist tradition of European painting. His teachers at the Pennsylvania Academy had stressed the painterly tradition of Velasquez, Hals, and Whistler. When he went to Europe, he saw their paintings, and discovered Delacroix and Goya as well. He admired the subtle contours and rich textures of Manet. He revelled in the glowing purples and blues of Redon, the soft light of Renoir, the rich patterns of Vuillard. Gauguin and Van Gogh opened his eyes to color as a means of expression. Cézanne showed him possibilities of building form and space through color. He was called a disciple of Matisse and shared his aims. As early as 1913 he stated that "a loaded palette . . . is often more beautiful than a painted canvas. . . . If I have succeeded in making a harmonious

color scheme, an acceptable pattern in colors, then I am satisfied. . . . expression, not beauty, is the aim of art."²⁰⁵ Ever looking for new ways to use color and pattern, Carles was drawn to Kandinsky. He explored the structured planes of Synthetic Cubism and Miró's biomorphic, abstract Surrealism. He absorbed ideas from the School of Paris but, unlike Arshile Gorky, he never consciously imitated other artists.

He was fascinated by the tension between surface design and illusion of depth, as Cézanne had been. In *The Lake, Annecy*, c. 1912 (cat. 26), there is a progression of space from the curving inlet in the foreground to the rolling blue mountains touching the sky in the distance. At the same time, each stroke of pigment, each curving line, works as part of the surface pattern. In contrast, many of his American contemporaries—Robert Henri, John Sloan, and Edward Hopper, for example—painted figures that stand out against a neutral background. In Carles' paintings, every inch of the canvas is charged with excitement.²⁰⁶

As a teacher, he referred constantly to modern European painting. Students recall that Carles talked about France all the time, that he "opened the door to Paris" for them. He took his students to see the French paintings at the Barnes Foundation and to the private collections of his friends. He brought in books and magazines on the latest ideas and styles in Europe. He urged young artists to go abroad. When they were able to travel, he offered them advice and introductions. When they were detained by World War I, he kept France alive for them in his studio. His own interest and knowledge of modern art were refreshed by his trips to France and his friendships with artists like Hans Hofmann, Constantin Brancusi, and Fernand Léger.²⁰⁷

Although deeply involved with the painterly tradition of European art, Carles always identified himself as an American. While he was in Paris, he banded together with his compatriots, moving out to Voulangis to be near Steichen and keeping in touch with his friends and family in Philadelphia. Yet his themes are not particularly American. He painted few landscapes in the United States, in contrast to Marin's concentration on the Maine coast or Demuth's on the vernacular architecture of Lancaster. Even the objects in his still lifes are international—the Italian pitcher, French drapery, and sometimes exotic fruits or flowers. Carles' nudes are descendants of the sleeping Venuses of Giorgione and Titian, Manet's *Olympia*, sisters to Matisse's odalisques and Modigliani's erotic models, very daring for early twentieth-century America. His overall compositions reflect his modern experience in their restlessness and dynamism. "Mr. Carles," wrote Edith W. Powell in 1922, "feels that his type of painting expresses the spirit of the age. Life is speeding up more and more." As examples, she included new rapid transportation and communication, the music of Debussy, Stravinsky and Scriabin, psychoanalysis, and new styles of dancing and dressing.²⁰⁸ Carles never painted airplanes or radios; in fact, he was never inspired by the bustling crowds or skyscrapers of the city like his friends Marin or Weber. Yet like them and many European painters, he was affected by the pace of his times.

Despite his love of Paris and the freedom it represented, Philadelphia

was his home. In France he had no patrons, whereas in Philadelphia he was encouraged by many prominent citizens. People like the Tysons and the Speisers enabled him to survive. Yet Philadelphia had its drawbacks too. Sam Feinstein described it as a place "where polite indifference to 'radical art' . . . often succeeded in channeling the artist's viewpoint into safe and socially cosy academicism."²⁰⁹ Carles resisted this tendency, but his comfortable situation there may have deterred him from assuming full responsibility for his life or from realizing his full potential. Talented as a student, he went abroad on fellowships. When he returned to Philadelphia, he lived with his parents. When he moved in 1924, he took a studio next to his sister Sara. The house on East Evergreen Avenue, his only real home, belonged to his patrons, the Tysons, who became in a sense his surrogate parents. They invited him to their summer place in Mt. Desert, Maine. They sponsored his trips to France. In the end, they paid his grocery bills.

Part of this dependency came from Carles' refusal to promote himself or to work with a dealer. He seemed to feel that the inherent quality of his paintings would bring recognition. He was often more willing to publicize the work of his friends and students than his own. Hampered by internal conflicts even more than by his external environment, he was pulled between a need for order and stability and a desire for excitement and vivid experience. One part of him respected tradition. Another part enjoyed being outrageous. These conflicts contributed to his alcoholism and eventually to the tragic paralysis that ended his painting career.

Always forging ahead into the unknown, exploring new possibilities of painting, Carles never reached a point that satisfied him. He never could bring himself to stop and consolidate his efforts to produce a body of work in a single mode that might have helped bring him public recognition. His work may have been uneven, but his judgment was good, and the paintings he chose to exhibit were strong. Problematic pictures remained in his studio, awaiting further inspiration. He never edited his production or systematically destroyed paintings that did not please him; they were part of his growth.

The miracle of Carles' life is that, despite personal problems, he produced so many rich and satisfying works. He was a bridge, geographically, between Philadelphia and Paris. Chronologically and stylistically, his art spanned turn-of-the-century American Impressionism and mid-century Abstract Expressionism. During the period between the wars, Carles was in the avant-garde, a position shared by only a few American painters. Born in the nineteenth century, trained in the first years of the twentieth, he was one of the artists who brought American art into the international mainstream of art history. His final paintings are among the most advanced works produced anywhere at the time. "The late years are the rich years for Carles, who was really best as an abstract painter," said Henry Clifford, adding, "This last period should be shown as one of glory—the complete Carles. This is what he was working towards. This was *it*."²¹⁰

Although his paintings have not been widely shown, people who do know his work admire it. The critics who saw the only two major

retrospective exhibitions since his death, held in 1953 and 1959, have unanimously commented on the originality of his late work and his importance as a forerunner of contemporary art. Sidney Tillim saw Carles' importance as reflecting the whole course of American painting, while Hubert Crehan stated that Carles' abstract paintings were his best, and that they have "both historical and individual significance."²¹¹ Even Dorothy Graffy, the daughter of Carles' opponent at the Pennsylvania Academy, acknowledged that "as a teacher, Carles influenced not one, but several generations."²¹² *Time* magazine referred to him as "one of the unsung ancestors of today's abstract painting."²¹³ These tributes failed, however, to bring Carles sustained national recognition. In 1977 his name appeared in *Art News* at the top of a list of the most underrated modern artists.²¹⁴

One cannot help but speculate where Carles might have gone if he had been able to continue painting after 1941. Could he, like Hans Hofmann, have developed a mode of abstract expressionist painting that would have satisfied him and established a secure reputation? Carles certainly would not have stopped growing, for painting, like billiards, offered ever new challenges and joys. His painting, like his teaching, was based on the conviction that "All creation comes from Ecstasy."²¹⁵ While he worked, he was totally involved with color and movement, and his pictures radiate his "livingness," his sense of being alive. His own words are the best summary of his art:

These are the colors. The tints of nature. I am saturated with them. I put colors on the canvas. I fix them, link them together. The lines become forms, have a value, a bulk. They assume their relation, one with another. If the relations are what I have felt then I have painted. As Manet once said: "When I take up my brushes I feel as though I have never painted before."²¹⁶

NOTES

1. Jo Mielziner, "Arthur Carles: The Man Who Paints with Color," *Creative Art II* (February 1928), p. xxxv.
2. Arthur B. Carles, unmailed letter to Hugh Breckenridge, c. 1931, Arthur Carles Papers (hereafter abbreviated Carles Papers) Archives of American Art, Smithsonian Institution, Washington, D.C. (hereafter abbreviated AAA), microfilm roll 1052, frame 268.
3. John Marin, "On My Friend Carles," *Art News* LII (April 1953), p. 20.
4. Carles' notes reacting to Thomas Craven's *Men of Art*, c. 1931, Carles Papers, AAA, 1052:441.
5. Franklin C. Watkins, "Arthur B. Carles," *One Hundred and Fiftieth Anniversary Exhibition* (Philadelphia: Pennsylvania Academy of the Fine Arts [hereafter abbreviated PAFA], 1955), pp. 101, 103.
6. Interview with Jane Piper Baltzell, Philadelphia, March 19, 1977.
7. Mielziner, "Arthur Carles," pp. xxxiii-iv.
8. Interview with Earle C. and Peter Miller, Philadelphia, July 23, 1976.
9. Carles, quoted by Arline de Haas, "Academy Art Exhibition Closes," *Public Ledger*, March 30, 1924, p. 16.
10. Watkins, "Arthur B. Carles," p. 103.
11. Hans Hofmann, quoted by Sam Feinstein, "Philadelphia," *Art Digest* XXVII (April 1, 1953), p. 13.
12. Details on Carles' childhood were supplied by the late Emma M. Rea, Philadelphia, January 23, 1976, and the late Henry C. Pitz, Philadelphia, June 14, 1976. The Rea family, distant cousins of the Carles, lived next door to them on Brown Street. Emma's father was a professional wood engraver, and when he died, his tools were given to Artie.
13. The statement on billiards is quoted by R. Sturgis Ingersoll, "Paintings by Arthur B. Carles and Franklin C. Watkins," *Philadelphia Museum Bulletin*, XLI, no. 208 (March 1946), p. 39.
14. Carles' student record shows continuous enrollment at PAFA. No documentation has been located to verify the statement that he left the Academy for a year, made in the *One Hundred and Fiftieth Anniversary Exhibition* catalogue (Philadelphia: PAFA, 1955), p. 100.
15. Georgia O'Keeffe, *Georgia O'Keeffe* (New York: Viking Press, 1976), n.p.
16. See Katherine Roof, *The Life and Art of William Merritt Chase* (New York: Charles Scribner, 1917) and Ronald G. Pisano, *The Students of William Merritt Chase* (Huntington, New York: Heckscher Museum and South Hampton, New York: Parrish Art Museum, 1973).
17. Ruth Bowman, "Thomas Pollock Anshutz: 1851-1912," (M.A. thesis, New York University, 1971), p. 8. Interview with Quita Brodhead, Washington, D.C., January 4, 1976.
18. Undated letter from Carles to Breckenridge, c. 1931, Carles Papers, AAA, 1052:268. On Breckenridge, see Margaret Vogel, *The Paintings of Hugh H. Breckenridge: 1870-1937* (Dallas: Valley House Gallery, 1967) and Gerald L. Carr, "Hugh Henry Breckenridge: A Philadelphia Modernist," *American Art Review*, IV, no. 5 (May 1978), pp. 92-99 and 119-122.
19. See Frank H. Goodyear, Jr., *Cecilia Beaux: Portrait of an Artist* (Philadelphia: PAFA, 1974).
20. Carles, quoted by Mielziner, "Arthur Carles," p. xxxii.
21. The undated notebook pages are in the Arthur Carles Papers, AAA 1052: 454-72. The painting Chase and Carles copied is now considered to be by Velasquez' follower, Juan-Bautista Martinez del Mazo, according to José Lopez-Rey, *Velasquez* (London: Faber and Faber, 1963), plate 348.
22. Mielziner, "Arthur Carles," p. xxxii. Carles gave his return address as "chez Mme. Fellows, 23 rue de Fleurus" on a letter of January 1909. Lawrence Fellows had attended the PAFA Academy with Carles. At this address, he was living two doors from Leo and Gertrude Stein.
23. Undated notes, Carles Papers, AAA, 1052: 437-440.
24. Correspondence to Trask concerning the commission is in the PAFA Archives; see also *St. Paul's Journal* for April 11, 1909 and February 26, 1911.
25. Interviews with Morris Blackburn by Elizabeth O'Connor, March 4, 1965 and by Henry Gardiner, November 15, 1967. Interview with Craig Johns, New York, May 21, 1976.
26. Undated letter from Carles to Alfred Stieglitz (1912), The Alfred Stieglitz Archive in the Collection of American Literature, The Beinecke Rare Book and Manuscript Library, Yale University (hereafter abbreviated Stieglitz Archive).
27. Elizabeth McCausland, *A. H. Maurer* (New York: A. A. Wyn, Inc., 1951), p. 54. D. Putnam Brinley and Donald Shaw MacLaughlin were on the advisory board, and Jo Davidson, Richard Duffy, J. Kunz, E. Sparks, Maximilien Fischer, and Albert Worcester were also members. William Innes Homer, *Alfred Stieglitz and the American Avant-Garde* (Boston: New York Graphic Society, 1977), p. 87.
28. Rough draft of letter from Carles to Mrs. [Agnes] Meyer, undated, Carles Papers, AAA, 1052:185.
29. Letter from Carles to Trask, October 13, 1908, PAFA Archives, courtesy of Betsy Fahlman.
30. Letter from Mercedes to Arthur [Carles], September 18, 1908 and divorce decree, Collection of Gladys Williams, Philadelphia. Mercedes' brother Pedro was an actor on the stage and later in films. Her sister Mathilde was a portrait etcher.
31. A. E. Gallatin, "The Paintings of Eduard J. Steichen," *International Studio* XL (April 1910), p. 42. Steichen later destroyed most of his paintings.
32. Interview with Jane Piper Baltzell, Philadelphia, September 27, 1977.
33. Carles told this story many times. Interviews with Mercedes Matter, New York, May 20, 1976 and with Morris Blackburn by Elizabeth O'Connor, April 4, 1965. See also Edward Steichen, *A Life in Photography* (Garden City, New York: Doubleday, 1963) Chapter 4, n.p.

39. Undated letter from Carles to Trask, PAFA Archives, quoted by Homer, *Alfred Stieglitz*, p. 97.
40. Letter from Carles to Stieglitz, January 27 [1913], Stieglitz Archive.
41. " 'True Art Emotional,' Carles Says," *Philadelphia Press*, July 21, 1913, clipping courtesy of Nessa Forman.
42. "Paintings by Young Americans," *Camera Work*, no. 30 (April 1910), p. 54.
43. James B. Townsend, "The Younger American Painters and the Press," *American Art News* reprinted in *Camera Work*, no. 31 (July 1910), pp. 44-45.
44. Undated letter from Carles to Stieglitz discussing plans for the exhibition. Carles also sent Stieglitz a list with descriptions and dimensions of the works. Stieglitz Archive.
45. Henry Tyrrel, *New York World* reprinted in *Camera Work*, no. 38 (April 1912), p. 40.
46. Theodore Duret, *Manet and the French Impressionists*, originally published in French in 1910, was published in English by J. B. Lippincott Company in Philadelphia in 1912. Manet's work was shown at the Galerie Bernheim Jeune, Paris, in June 1910.
47. Betty Hubbard (interview by Elizabeth O'Connor, 1965) and Franklin C. Watkins (letter to Percy North, December 28, 1967) remembered Carles telling them he had copied Manet's *Olympia*. Carles talked at length in front of the painting to R. Sturgis Ingersoll in 1929, see Ingersoll, "Paintings by Arthur B. Carles and Franklin C. Watkins," p. 41.
48. J. Edgar Chamberlain, *New York Mail* reprinted in *Camera Work*, no. 38 (April 1912), p. 40.
49. Arthur Hoeber, *New York Globe* reprinted in *Camera Work*, no. 38 (April 1912), p. 41.
50. Ibid. See also "Carles Exhibit N.Y. Attraction," *Philadelphia Inquirer*, January 28, 1912.
51. Carles to Stieglitz, February 8, 1912, Stieglitz Archive. See also letter from Carles to Stieglitz, January 10 [1912], from 2508 Brown Street, rough draft in Carles Papers, AAA, 1052:185; letter in Stieglitz Archive.
52. Letters from Marsden Hartley to Stieglitz, July 1912, Stieglitz Archive.
53. " 'True Art Emotional,' Carles Says." Judith Katy Zilczer, "The Aesthetic Struggle in America, 1913-1918: Abstract Art and Theory in the Stieglitz Circle (Ph.D. dissertation, University of Delaware, 1975), p. 53.
54. Letter from Carles to John Marin, January 17, 1913, Stieglitz Archive. Carles asked Marin for help in framing "the large one of the church at Voulangis" (presumably *L'Église* (cat. 20)) for the exhibition. In the Catalogue of the New York showing, Carles had numbers 56 and 57 listed as "Landscape." The second landscape may have been *The Lake, Annecy* (cat. 26). *Interior with Woman at Piano* (cat. 29) was his alternate, and it was listed as number 35, *Interior* in the catalogue of the Chicago showing.
55. " 'True Art Emotional,' Carles Says."
56. February 2, 1913, Helen Henderson, "Jolly Futurists and Classic Cubists Turn World's Art Galleries Topsy-Turvy," *Philadelphia Inquirer*. The Carles paintings illustrated are "Portrait of a Spanish Woman" (*Portrait of Mrs. C.*) and "Talioires" (*The Lake, Annecy*, cat. 26). Since many of the works reproduced in this article were included in the Armory Show, I believe this was one of the two landscapes exhibited by Carles. The portrait had been previously reproduced in *The Philadelphia Inquirer* in 1912 and a photograph may have been in their files.
57. Eugene Castello, "An Art Battle: Philadelphia, December 23, 1913," *Art News* XII (December 27, 1913), p. 9.
58. "Art and Artists Pass in Review," *The Philadelphia Inquirer*, May 21, 1916.
59. Charles Sheeler Autobiography, AAA, 1:83.
60. Undated letter to Katharine Rhoades, Carles Papers, AAA, 1052:165. Katharine Rhoades exhibited a painting entitled *Talioires* at the Armory Show (cat. no. 736) and she and Carles probably visited Lake Annecy together. She exhibited at the "291" gallery in 1915, the year she met Charles Freer. She later became Freer's assistant and was instrumental in setting up the Freer Gallery of the Smithsonian Institution, Washington, D.C. She destroyed most of her own paintings.
61. Letter from Trask to Guerin, December 30, 1912, PAFA Archives.
62. Interview with Mercedes Matter, New York, May 20, 1976.
63. Letter from Carles to Stieglitz, Friday [March] 28th 1913, Stieglitz Archive; letter from Stieglitz to Carles, April 11, 1913, Stieglitz Archive.
64. " 'True Art Emotional,' Carles Says."
65. Carles to Stieglitz, Friday 28th 1913, Stieglitz Archive.
66. Interview with Carl Schaffer, Philadelphia, October 10, 1975, with thanks to Wilford Scott for sharing the information on the Egyptian pantomime.
67. "Exhibitions in the Galleries," *Arts and Decorations* V (March 1915), p. 191.
68. *International Studio*, LV (March 1915), p. v.; *Vogue* XLV (March 15, 1915), p. 47.
69. The same objects are also seen in *Still Life with Italian Pitcher* (Mr. and Mrs. John Carver, Dallas, Texas) and *Still Life* (Mr. and Mrs. Carl Beren, Dallas, Texas), both of which measure 24 x 25 inches and were acquired from the estate of the artist. See also Carles' *Pitcher and Covered Dish* (Mercedes Matter, New York) and *Blue Glass Bottle* (Mrs. David (Edith) Bortin, Philadelphia). Mr. and Mrs. Carver own the Italian pitcher that appears in both Carles' and Breckenridge's paintings.
70. Mielziner, "Arthur Carles," p. xxxv.
71. Unidentified newspaper clipping, Carles file, PAFA Library.
72. Letter to Barbara Wolanin, July 9, 1976.
73. Interview with Sarah Baker, Washington, D.C., December 15, 1975 and Wilford Scott, "Modernism and Philadelphia: 1905-1920," lecture given at the National Collection of Fine Arts (now the National Museum of American Art), Smithsonian Institution, Washington, D.C., May 29, 1980.
74. Gardiner, "Arthur B. Carles," p. 158.
75. Elizabeth C. W. O'Connor, "Arthur B. Carles, 1882-1952, Colorist and Experimenter" (M.A. thesis, Columbia University, 1965), p. 21.
76. R. Sturgis Ingersoll, *Henry McCarter* (Cambridge: The Riverside Press, 1944), p. 80.
77. Carles, quoted by Benjamin F. Glazer, "Arthur Carles, Prize-Winner, Explains Himself," *The Philadelphia Press Sunday Magazine*, February 23, 1919, p. 7.
78. Interview with Emma M. Rea, Philadelphia, January 26, 1976.
79. W. H. de B. Nelson, "Philadelphia, 1919," *International Studio* LXVII, (March 1919), p. vi.
80. "Pennsylvania Academy's Annual Exhibition," *New York Times*, February 16, 1919.
81. Carles, quoted by Glazer, "Arthur Carles," p. 7.
82. Sheeler Papers, AAA, 1:83.
83. "Modern Art in Philadelphia," *American Art News* XVIII, (May 8, 1920) p. 3.
84. Interview with Furman J. Finck, New York City, April 30, 1977.
85. Minutes, PAFA Board of Directors, Committee on Instruction, June 7, 1920, PAFA Archives.
86. Ingersoll, *Henry McCarter*, p. 72.
87. Albert C. Barnes, "Introduction," *Catalogue of an Exhibition of Contemporary Painting and Sculpture* (Philadelphia, PAFA, 1923), pp. 3-4.
88. Ingersoll, *Henry McCarter*, p. 3.
89. The color organ was mentioned in a letter from Carles to Maurice and Martha Speiser, c. 1930, courtesy of Mr. and Mrs. Malcolm C. Eisenberg, Philadelphia. The

performances were described during interviews with Furman J. Finck, New York, April 30, 1977 and Sarah Baker, Washington, D.C., December 15, 1975.

90. "Radical Art at the Academy," *Public Ledger*, April 18, 1920, section 2, p. 10; "Fine Arts Exhibit to End: Is Success," *The Philadelphia Inquirer*, May 9, 1920, Feature section, p. 11; Yarnall Abbott, "Comment" *Philadelphia Press*, April 25, 1920, section 1, p. 14; Alfred Stieglitz, "Regarding the Modern French Masters Exhibition: A Letter," *Brooklyn Museum Quarterly*, VIII (July 1921), pp. 107-8.

91. Peyton Boswell, "Philadelphia Sees the Best in New Art," *The American Art News*, April 23, 1921, p. 6.

92. Two smaller portraits of Helen Seyffert are in a private collection, Philadelphia and in the collection of Mercedes Matter, New York. A larger version, similar to the final composition but painted in washes, is in the collection of Helen Lloyd Kelly, Harvey Cedars, New Jersey. *Profile* (cat. 48) was illustrated in the Philadelphia edition of the *New York Evening Post*, April 11, 1921. It was called *Gardenia* Number 5 in the catalogue of the exhibition at the Montross Gallery in 1922.

93. "Carles, Colorist, Shows Vivid Work," *Art News* XXI (December 2, 1922), p. 1.

94. Unidentified newspaper clipping, c.1920, Estate of Emma M. Rea.

95. Undated note by Henry Gardiner made after conversation with Matthew Sharpe, Arthur B. Carles Papers, AAA. The file cards, slides and photographs Gardiner donated to AAA, which are separate from the Arthur Carles Papers (also at AAA) have not been microfilmed.

96. It was published in *Formes*, no. 21 (January 1932), p. 203 as being in the Speiser collection. The Speisers lent *Nude* (cat. 47) to an exhibition at the Museum of Modern Art, New York, in January 1930. The location of this painting and the reason for the publication of the wrong photograph are unknown. The Speiser's *Nude* is thinly painted, and the missing work is clearly not painted underneath it. Carles' title appears in a list he made of works to be sent to the 1923 Chicago exhibition (list in private collection).

97. Letter from Carles to Stieglitz, June 3, 1921, Stieglitz Archive.

98. Other paintings of Angèle are in the collections of Mrs. David (Edith) Bortin, Mrs. Mitchell L. Dratman, Mrs. Alexander Lieberman, and Dr. and Mrs. Perry Ottenberg, all of Philadelphia; Caroline Carles Mantovi and Mercedes Matter, both of New York; the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; and the Philadelphia Museum of Art, Philadelphia.

99. Edith W. Powell, "Art and Artists: Arthur B. Carles, A True Reflection of the Modern Spirit," *Public Ledger*, December 10, 1922, p. 8.

100. "Carles, Colorist," p. 1.

101. Interview with Carl Schaffer, Philadelphia, October 10, 1975. *Flower Composition* appears in a photograph taken in the studio at Voulangis. *Calla Lilies* (cat. 60) was painted in the Alexander Lieberman house in Elkins Park, with flowers taken from their garden. It is on French canvas, and an unfinished self-portrait of Carles (private collection), started in France, was found on the same stretcher.

102. "Carles, Colorist," p. 1.

103. Undated letter from Carles to Helen [Seyffert], Carles Papers, AAA, 1052:273.

104. Eleanor Jewett, "Art and Artists," *Chicago Tribune*, March 25, 1923, section 7, p. 13. See also J. McDowell, "The Water-color Exhibition," *Bulletin of the Art Institute of Chicago* XVII (April 1923), p. 42.

105. Interview with Carl Schaffer, Philadelphia, October 10, 1975.

106. Francis Ziegler, "Many Paintings of Many Different Kinds," *Philadelphia Record*, April 15, 1923; C. H. Bonte, "Art: Peales, Moderns . . .," *The Philadelphia Inquirer*, April 15, 1923.

107. Dorothy Grafly, "Old Portraits Praised, Modernist Art Decried," *The North American*, April 15, 1923.

108. Interview with Morris Blackburn by Henry Gardiner, November 15, 1967.

109. The original group also included Paul Froelich, Weeks Hall, Katherine Munoz, Alice Riddle (later Kindler), Dorothy Stewart, Katherine Chambers, and George Biddle.

The 1923 show attracted the established painters Charles Demuth, Charles Sheeler, Carl Newman, and Earle Horter in addition to the three teachers. Students included Delphine Brandt, Sara Carles, William Cochran, Elizabeth Dercum, Charles Garner, Thomas Jones, Wallace Kelly, Julian Levi, Mary Lloyd, Lisa Monocure, William Nell, Josephine Page, Raphael Sabatini, Helen Sortwell, and Franklin Watkins in addition to most of the original group. See "Philadelphia's '31' Are a Rebel Group," *Art News* XXI (April 21, 1923), p. 3, and C. H. Bonte, "Art: The 31 Modernists," *The Philadelphia Inquirer*, April 3, 1923.

110. R. Sturgis Ingersoll, *Recollections of a Philadelphian at Eighty* (Philadelphia: National Publishing Company, 1971), p. 57.

111. "Philadelphia's '31' Are a Rebel Group," p. 3 also quotes Dorothy Grafly's review in the *North American*.

112. Arthur B. Carles, quoted by Edith W. Powell, "What Our Artists and Musicians Are Doing," *Public Ledger*, April 8, 1923, p. 11.

113. Undated letter from Carles to Helen [Seyffert], Carles Papers, AAA, 1052:272-273.

114. "Modernism Stirs Fine Arts Academy," *Art News* XXI (May 19, 1923), p. 1.

115. Anna Warren Ingersoll, "Foreword," *Memorial Exhibition: Arthur B. Carles, 1882-1952* (hereafter abbreviated *Memorial Exhibition*) (Philadelphia: PAFA, 1953), n.p.

116. Letter of reprimand from PAFA Directors to Carles, Carles Papers, AAA, 1052:361. Interview with Jane Piper Baltzell, Philadelphia, December 11, 1974; letter from Francis Speight to author, August 9, 1976; interview with Morris Blackburn by Henry G. Gardiner, November 15, 1967.

117. Interviews with Kenneth Stuart, New York, September 27, 1976; Walter Reinsel, Philadelphia, October 1, 1976; Walter Gardner (by telephone), Philadelphia, August 25, 1976; Carl Schaffer, Philadelphia, October 10, 1975.

118. Mielziner, "Arthur Carles," pp. xxxii-iii.

119. *Ibid.*, p. xxxv.

120. Interview with Mr. and Mrs. William J. Blackman, Philadelphia, January 24, 1976.

121. Thomas Hart Benton, *An American in Art* (Lawrence: The University Press of Kansas, 1969), p. 54.

122. Interview with Carl Schaffer, Philadelphia, October 10, 1975 and letter from Carles to Earle Horter from Senlis, France, January 31, 1930, Carles Papers, AAA, 1052:387.

123. "Seven Philadelphia Painters," *Art News* XXVI (October 29, 1927), p. 10. See also Marya Mannes, "Gallery Notes," *Creative Art* I (December 1927), p. 9. No catalogue of the exhibition was printed.

124. Mielziner, "Arthur Carles," p. xxxv. The article was actually written by Marya Mannes, according to Mercedes Matter in an interview at Bethlehem, Connecticut in August 1981.

125. "Brilliant Color in Arthur B. Carles' Work," review of the Montross Gallery exhibition, 1922; unidentified newspaper clipping, Estate of Emma M. Rea.

126. Thomas Craven, *Men of Art* (New York: Simon and Schuster, 1931), p. 506. Carles' copy of the book was found among his papers.

127. Letter from Carles to Breckenridge from Nantucket, Massachusetts, c. 1931. Carles Papers, AAA, 1052:268.

128. Carles' notes reacting to Craven's *Men of Art*, c. 1931, Carles Papers, AAA, 1052:441.

129. Arthur B. Carles, quoted by R. Sturgis Ingersoll, *Henry McCarter*, p. 82.

130. Letter from Carles to Breckenridge, Carles Papers, AAA, 1052:268.

131. *Ibid.*

132. Lydia B. Powell, "Abstractions by Carles," *Art News* XXIV (Jan. 25, 1936), p. 9.

133. O'Connor, "Arthur B. Carles," p. 47.

134. Carroll S. Tyson, "Foreword," *Memorial Exhibition*, n.p.
135. Letter from Carles to Breckenridge, Carles Papers, AAA, 1052:269.
136. Ingersoll, "Paintings by Arthur B. Carles and Franklin C. Watkins," p. 41.
137. Letter from Carles to Horter, c. 1929. Transcript courtesy of Mercedes Matter.
138. Ibid.
139. Interview with Kenneth Stuart, New York, September 27, 1976.
140. Letter from Carles to the Speisers suggesting the Brancusi room, c. 1930, courtesy of Mr. and Mrs. Malcolm C. Eisenberg, Philadelphia.
141. Interview with Mercedes Matter, New York, May 20, 1976.
142. Letter from Carles to Horter from Hotel du Nord, Senlis, France, January 31, 1930. Carles Papers, AAA, 1052:382.
143. Interview with Kenneth Stuart, New York, September 27, 1976.
144. "'The Marseillaise' by Arthur B. Carles," *Philadelphia Museum Bulletin* XXVI (November 1930), pp. 24-25. The twenty-five subscribers were: Schofield Andrews, Frederic L. Ballard, Mrs. H. L. Bernbaum, Arthur Bloch, David Bortin, Edwin M. Dannenbaum, Bertram I. DeYoung, Mrs. Selma Fleisher, Albert M. Greenfield, Earle Horter, George Howe, Miss Anna Warren Ingersoll, R. Sturgis Ingersoll, G. B. Lorimer, Percy C. Madeira, Jr., Henry McCarter, Leopold Seyffert, Maurice J. Speiser, Meyer Speiser, Harry G. Sundheim, Carroll S. Tyson, Mrs. Morris Wenger, Charles Weyl, S. S. White, 3rd, and Morris Wolf.
145. The photographs are in the estate of Mrs. Arthur B. Carles in a private collection and will be donated to the Archives of American Art, Smithsonian Institution. Some of the photographs have "Speiser/6 Dec 30" written on the back, showing that they were taken to be sent back to Philadelphia at the end of 1930. Many of the photographs are numbered (the highest number is 109), suggesting the number of pictures that were taken.
146. Letter from Carles to Horter, c. 1929, courtesy Mercedes Matter.
147. Letter from Carles to Breckenridge, c. 1931, Carles Papers, AAA, 1052:268.
148. Letter from Carles to Horter, c. 1929.
149. Ibid.
150. Letter from Carles to Breckenridge, c. 1931, Carles Papers, AAA, 1052:269.
151. The author was given a tour of the house by Robert McNeil, Jr. in 1977. Descriptions were provided by Caroline Carles Mantovi, New York, April 28, 1977. The studio was remodeled into a living space in 1981.
152. Letter from Carles to Carroll Tyson, August 8, 1932, private collection.
153. The Gimbel Galleries were run by Fridolyn Gimbel Watkins, the wife of his former student and colleague Franklin C. Watkins.
154. Letter to Carles from R. Sturgis Ingersoll, April 25, 1933, private collection.
155. Interviews with Mercedes Matter, New York, May 20, 1976 and Morris Blackburn by Elizabeth O'Connor, March 4, 1965.
156. "Arthur Beecher Carles," *Rhode Island School of Design Bulletin*, May 1969, p. 16.
157. Ingersoll, *Henry McCarter*, p. 74. Barney Davis brought several hundred post-war European paintings from Paris to his La France Tapestry Mills outside Philadelphia.
158. "Carles Shows New York a 'Color Extravaganza,'" *Art Digest* (February 1, 1936), p. 12.
159. Henry McBride, "Attractions in the Galleries," *New York Sun*, January 25, 1936, p. 28.
160. Lydia B. Powell, "Abstractions by Carles," *Art News* XXIV (January 25, 1936), p. 9.
161. Gardiner, "Arthur Carles," p. 181.
162. Interview with Earle C. and Peter Miller, Philadelphia, July 23, 1976.
163. Carles, quoted by Henry Clifford, "Prophet with Honor," *Art News* LII (April 1953), p. 48. Carles originally wrote "Yellow is the Jew of color" according to Caroline Carles Mantovi.
164. Telephone conversation between the author and Jane Piper Baltzell, Philadelphia, June 18, 1979. Gorky and Carles were both admirers of Picasso in the mid-1930s. There are similarities between Carles' *Composition No. 6* (cat. 94) and Gorky's *Organization*, 1934-36 (National Gallery of Art, Washington, D.C.). The painters certainly knew of each other's work through Mercedes Carles, but the similarities apparently stem from their mutual interest in Picasso and Miró rather than direct influence.
165. Interview with Earle C. and Peter Miller, Philadelphia, July 23, 1976. See also Ingersoll, "Paintings by Arthur B. Carles and Franklin C. Watkins," p. 39.
166. Ingersoll, *Henry McCarter*, pp. 82-83.
167. Interview with Mercedes Matter, New York, May 20, 1976.
168. "Obituaries," *Art News* LI (September 1952), p. 7.
169. C. H. Bonte, "Academy is Featuring Arthur Carles, Piranesi," *The Philadelphia Inquirer*, December 22, 1940, p. 12.
170. 'Leonardo,' "The Gallery Gazer," unidentified newspaper clipping, c. 1940, Estate of Emma M. Rea.
171. Marin, "On My Friend Carles," p. 20.
172. Interview with Joseph T. Fraser, Philadelphia, January 23, 1976. Marin's visits to Philadelphia are vividly remembered by Fraser, then director of PAFA, by John Marin, Jr., and by Caroline Carles Mantovi.
173. George L. K. Morris, "The American Abstract Artists: A Chronicle, 1936-56," *The World of Abstract Art* (New York: George Wittenborn, 1957), p. 135.
174. Anna Warren Ingersoll, "Foreword," *Memorial Exhibition*, n.p.
175. Jane Piper [Baltzell], "Foreword," *Memorial Exhibition*, n.p.
176. Interview with Morris Blackburn by Elizabeth O'Connor, March 4, 1965.
177. Handwritten note by Carles, "The Decency of Teaching," in the collection of Dr. and Mrs. Perry Ottenberg, Philadelphia. See also Dr. Perry Ottenberg, "When I have come to a Blankness . . .," *Arts Exchange* I (November-December 1977), p. 27.
178. Letter from Franklin C. Watkins to Percy North, December 28, 1967, courtesy of Percy North, Washington, D.C.
179. Interview with Peter Miller, Philadelphia, July 23, 1976.
180. "Obituaries," *Art News*, p. 7.
181. Interviews with Jane Piper Baltzell, Philadelphia, December 11, 1974 and Caroline Carles Mantovi, New York, July 28, 1976.
182. Handwritten notes by Arthur B. Carles in black crayon on brown paper, "Why I became an Alcoholic," in the collection of Dr. and Mrs. Perry Ottenberg, Philadelphia.
183. Ottenberg, "When I Have Come to a Blankness . . .," p. 26.
184. Franklin C. Watkins, *One Hundred and Fiftieth Anniversary Exhibition*, pp. 101-102.
185. Interview with Caroline Carles Mantovi, New York, July 28, 1976.
186. Interview with Mercedes Matter, New York, May 20, 1976. See also Barbara Rose, *American Art Since 1900* (New York: Frederick A. Praeger, 1967), pp. 146-147.
187. Handwritten notes by Carles on graph paper, from the estate of Mrs. Arthur B. Carles, private collection.
188. The charcoal lines can be seen in the photograph of the painting reproduced in *Art News* LII (April 1953), p. 2 and are also visible in a photograph "Women's Group Plans Show," unidentified newspaper clipping in the file of Walter Reinsel.

189. [Thomas B. Hess], *Abstract Painting: Background and American Phase* (New York: Viking Press, 1951), pp. 90-91.
190. Interviews with Mercedes Matter, Bethlehem, Connecticut, December 15, 1976, and Itzhak Sankowsky (by telephone), August 9, 1976. A *Nude* dated 1941 was included in the 1944 exhibitions, showing that Carles remained concerned with this subject until the end of his career.
191. Sam Feinstein, "Philadelphia," *Art Digest* XXVII (April 1, 1953) p. 13.
192. This title may also refer to one of Carles' students, who was terrified of the large insect.
193. Carles' notes reacting to Craven's *Men of Art*, c. 1931, Carles Papers, AAA, 1052:441.
194. Harold Rosenberg, "The American Painters," *Art News*, LI (December 1952), p. 23.
195. Interview with Mercedes Matter, New York, March 14, 1978.
196. Theodore Roszak, reply to questionnaire sent to him by Joan Seeman in preparation for her dissertation, "The Sculpture of Theodore Roszak, 1932-52" (Ph.D. dissertation, Stanford University, 1979).
197. Letter from Herbert Lust to author, June 16, 1981.
198. [Clement Greenberg], "New York Painting Only Yesterday," *Art News*, LVI (Summer 1957), pp. 59, 86.
199. William Seitz, "Abstract Expressionist Painting in America" (Ph.D. dissertation, Columbia University, 1955), pp. 433-34.
200. Carles, quoted by R. Sturgis Ingersoll, "Paintings by Arthur B. Carles and Franklin C. Watkins," p. 39.
201. Undated notes, Carles Papers, AAA, 1052:445.
202. Hugh Breckenridge, quoted by Gerald L. Carr, "Hugh Henry Breckenridge: Philadelphia Modernist," *American Art Review* IV (May 1978), p. 98.
203. F. Arline de Haas, "Color and Life Characterize the 119th Annual Exhibition," *Public Ledger*, February 3, 1924.
204. "'True Art Emotional,' Carles Says."
205. Ibid.
206. See Matthew Baigell, "The Beginnings of the 'American Wave' and the Depression," *Art Journal* XXVII (Summer 1968), pp. 387-88.
207. Interviews with Julian Levi, New York, April 29, 1977; Furman J. Finck, New York, April 30, 1977; Carl Schaffer, Philadelphia, October 10, 1975; and Sarah Baker, Washington, D.C., December 15, 1975.
208. Edith W. Powell, "Art and Artists: Arthur B. Carles A True Reflection of the Modern Spirit," *Public Ledger*, December 10, 1922, p. 8.
209. Sam Feinstein, "Philadelphia," *Art Digest* XXVII (March 15, 1953), p. 12.
210. Clifford, "Prophet with Honor," p. 47.
211. Sidney Tillim, "In the Galleries: Arthur B. Carles," *Arts* XXXXIII (May 1959), p. 55; H. C. [Herbert Crehan], "Carles at Graham Gallery," *Art News* LIIIV (November 1977), p. 12.
212. Dorothy Grafly, "Our Changing Art," *Art in Focus*, April 1953, p. 1.
213. "Arthur Carles: Success of Failure," *Time* LXXIII (June 8, 1959), p. 66.
214. John Gruen, "Who's Overrated Now and Underrated," *Art News* LIIIV (November 1977), p. 120.
215. Carles, "The Decency of Teaching."
216. Carles, quoted by de Haas, "Academy Art Exhibition Closes," p. 16.

CHRONOLOGY

Note: For complete exhibition history, see Bibliography.

- 1882 Born March 9, Philadelphia, Pennsylvania, eldest child of Janet Buchanan and Arthur Beecher Carles, Sr. Brother Roy born 1890; sister Sara born 1894. Family resided at 1911 Parrish Street. Attended Philadelphia public schools; sang in choir of local Episcopal church; interest in art encouraged by parents.
- 1900 Spring: Graduated from Central Manual High School, Philadelphia.
December: Enrolled in the Pennsylvania Academy of the Fine Arts* on scholarship. Studied with William Merritt Chase, Thomas Anshutz, Cecilia Beaux, Henry McCarter, and Hugh Breckenridge.
- 1903 Spring: Awarded Henry P. Thouron Prize for best student compositions at PAFA.
- 1904 Introduced to Mercedes de Cordoba in New York.
First exhibited at the Philadelphia Watercolor Exhibition.
- 1905 Spring: Awarded William Emlen Cresson Short-Term Traveling Scholarship by PAFA.
Summer: Traveled to England, France and Spain with PAFA classmate George "Obie" Oberteuffer. Probably visited Chase's class in Madrid; copied a Velasquez painting in the Prado.
Exhibited in the PAFA Annual, Fellowship, and Watercolor exhibitions.
- 1906 Family moved to 2508 Brown Street.
- 1907 May: Awarded William Emlen Cresson Memorial Traveling Scholarship and Charles Toppan first prize for best figure painting for *Portrait of a Gentleman* at PAFA.
June: Commission from Saint Paul's Episcopal Church, Philadelphia, to copy Raphael's *Transfiguration* in the Vatican arranged by John Trask, Director of PAFA. Sailed from New York to Paris; stayed at first with Oberteuffer. Visited apartment of Leo and Gertrude Stein at 27 rue de Fleurus. Renewed acquaintance with Mercedes de Cordoba and John Marin.
- 1908 Gave address as "chez Mme. Fellows [Mrs. Lawrence Fellows], 23 rue de Fleurus."
Founding member of the New Society of American Artists in Paris with Patrick Henry Bruce, John Marin, Alfred Maurer, Edward Steichen, Max Weber.
Introduced to Auguste Rodin and Constantin Brancusi.
Spring: Moved to Voulangis to be near the Steichens; remained there through the summer, painting landscapes.
Engaged to Mercedes de Cordoba.
- 1909 January: Sent two paintings (including *Mlle. de C.*) to PAFA Annual exhibition.
March: Received advance on payment of \$1,000 from Saint Paul's for copy.
April: Traveled to Rome; made drawings and small copy of *Transfiguration*. Visited Venice; returned to Paris by June; made full-size copy of *Transfiguration*.
July 22: Married Mercedes de Cordoba in Paris.

*hereafter abbreviated PAFA

- 1910 Lived at 103 Boulevard Montparnasse and 246 Boulevard Raspail, Paris.
March: Exhibited with Arthur Dove, Marsden Hartley, Marin, Maurer, Steichen, and Weber at exhibition "Younger American Painters" at Alfred Stieglitz' '291' (Photo-Secession Galleries), New York.
December 6: Returned to Philadelphia; made final corrections in size and designed frame for copy of *Transfiguration*.
- 1911 March 12: Copy of *Transfiguration* unveiled at Saint Paul's Episcopal Church.
Undertook portrait commissions.
Remained in close contact with '291' circle in New York.
- 1912 January 17-February 3: First one-man exhibition, "Paintings by Arthur B. Carles," at '291', New York.
June-November: Returned to Paris. Lived at Hotel Lutetia, 43 Boulevard Raspail. Seen with Marion Beckett, Katharine Rhoades, Edward Steichen, Leo Stein.
Visited Lake Annecy, France.
October: Exhibited *Still Life with Compote* in Salon d'Automne, Paris.
November 1: Sailed from Paris to New York.
December: Returned to Philadelphia.
- 1913 February: Exhibited two paintings (probably *L'Eglise* and *The Lake, Annecy*) at the "International Exhibition of Modern Art" [The Armory Show], New York. Substituted *Interior* at the Chicago showing of the exhibition.
Exhibited *Repose* in annual exhibitions of the PAFA, the Cincinnati Art Institute, and the Art Institute of Chicago, where the work was awarded the Norman Wait Harris bronze medal.
Painted still lifes with Breckenridge.
December 6: Birth of daughter Mercedes.
- 1914 February: Exhibited four paintings (including *Interior with Woman at Piano*) at "Exhibition of Contemporary Art," National Arts Club, New York.
Wrote "What '291' Means to Me" for special *Camera Work* edition.
Invited to be juror for PAFA Fellowship Prize competition.
Wife and daughter living mainly in New York.
- 1915 February: Awarded John Lambert purchase prize for *An Actress as Cleopatra* at PAFA Annual.
Awarded silver medal at the Panama-Pacific Exposition, San Francisco, for figure paintings (including *White Nude with Apple*).
Rented studio at 1523 Chestnut Street.
Experimented with etchings and monoprints.
- 1916 February: Designed and created sets for Artists' Masque, PAFA.
Associated with group of artists, musicians (including Leopold Stokowski) and architects.
Put Stieglitz in touch with Dr. Albert C. Barnes.
- 1917 February: Awarded Lippincott Prize for *Sarset* at PAFA Annual.
Hired by PAFA as Instructor of Drawing and Painting for Saturday morning Costume Sketch Class.
April: Helped organize and hang first exhibition of the '31' at McClees Gallery, Philadelphia.
Summer: Taught for the first of many times at PAFA summer school, Chester Springs, Pennsylvania.

- 1918 Directed painting of ships' camouflage at Philadelphia Navy Yard with Adolph Borie, Jean Knox, Waldo Pierce, Carroll Tyson and Franklin Watkins.
Moved with parents to 2007 Girard Avenue.
Began work on *The Marseillaise*.
- 1919 February: Awarded Fellowship Prize, Stotesbury Prize, place of honor at PAFA Annual for *The Marseillaise*; subsequently exhibited the painting at the Buffalo Fine Arts Academy, Buffalo, New York, and the City Art Museum, Saint Louis, Missouri.
Worked for relief of French war refugees.
September: Visited Carroll and Helen Tyson in Maine.
- 1920 April 17-May 9: Organized exhibition "Paintings and Drawings by Representative Modern Masters" for the PAFA with Borie, McCarter, and Tyson with the cooperation of Stieglitz and Marius de Zayas.
Rented studio at 201 South 10th Street.
June 20: Reprimanded by PAFA Board of Directors for giving private lessons in his studio.
- 1921 April 16-May 14: Organized "Exhibition of Paintings and Drawings Showing the Later Tendencies in Art" shown at the PAFA with Thomas Hart Benton, Paul Burlin, Bernard Gussow, McCarter, Joseph Stella, Stieglitz, and William Yarrow.
July 9: Sailed from New York to France with Mercedes and daughter Mercedes ("little Mercy").
Lived in Steichen's house, Voulangis. Visited Paris frequently.
- 1922 February: Returned to Philadelphia; found it difficult to resume painting.
Summer: Guest of Tysons in Maine; visited Marin.
Living separately from Mercedes.
December 1-23: One-man exhibition, "Paintings by Arthur B. Carles," Montross Gallery, New York.
- 1923 Rented studio at 1713 Chestnut Street.
March 20-April 20: One-man exhibition, "Paintings by Arthur Carles," Art Institute of Chicago.
April: Helped organize second '31' exhibition, held at 1617 Walnut Street, Philadelphia. Encouraged Dr. Albert C. Barnes to show "A Collection of Paintings of Modern European Artists" at PAFA; exhibition received scathing reviews.
Involved with music and musicians, including Leopold Stokowski and Hans Kindler.
May: Students' petition to have Carles named full-time head of life classes at PAFA denied.
November: Reprimanded by PAFA Board of Directors for failing to meet classes.
- 1924 Took studio at 4920 Parkside Avenue.
Concentrated on still life subjects.
- 1925 February: No paintings included in PAFA Annual.
Spring: Dismissed from PAFA staff.
Held private painting classes in studio.
Began divorce proceedings against Mercedes.
- 1926 Divorce from Mercedes final.
Became severely ill from tainted alcohol.

- 1927 Awarded Potter Palmer gold medal for *Flower Piece* at Art Institute of Chicago.
 April 4: Married Caroline Robinson in Philadelphia.
 October 26-November 5: "Seven Philadelphia Painters," Wildenstein Gallery, New York.
 Fall: Death of mother, Janet Buchanan Carles.
 December 6: Birth of daughter Caroline.
- 1928 February: Carles featured in article in *Creative Art*.
 Summer: Taught in Atlantic City, New Jersey, with McCarter and Watkins.
 October: Awarded Logan Medal and Purchase Prize for *Arrangement* at the Art Institute of Chicago.
 Began to experiment with cubist principles.
- 1929 April 16: Sailed for France with wife and daughter Caroline.
 Spring-fall: Lived in Voulangis.
 Visited Georges Braque in his studio with R. Sturgis Ingersoll.
 Renewed friendship with Brancusi.
- 1930 January: Visited the Kindlers in Senlis.
 Awarded Joseph E. Temple gold medal for Best Piece in the Exhibition for *Flower Piece* at PAFA Annual.
The Marseillaise purchased for \$5,000 by twenty-five subscribers, led by Carroll Tyson, for the new Philadelphia Museum of Art.
 Summer: Wife and daughter returned to the United States.
 Rented a series of studios in Paris. Produced nearly forty paintings by December; sent photographs of paintings to Maurice Speiser in Philadelphia.
 December: Paintings lent by Speiser to "Paintings and Sculpture by Living Americans," Museum of Modern Art, New York.
- 1931 Spring: Returned from France to Philadelphia.
 Summer-winter: Lived with wife and daughter in Nantucket, Massachusetts on Steamboat Wharf.
 Carroll Tyson hired Edmund B. Gilchrist to remodel house at 191 East Evergreen Avenue in Chestnut Hill for the Carles family.
- 1932 August: Carles put final touches on studio; family moved to 191 East Evergreen Avenue.
- 1933 January: Awarded gold medal by Philadelphia Art Club.
 Renewed acquaintance with Hans Hofmann through daughter Mercedes, who was studying with Hofmann in New York.
 December: "Paintings and Sculpture from Sixteen American Cities," Museum of Modern Art, New York.
- 1934 Summer: Stayed with Hofmann and Mercedes in Gloucester, Massachusetts. In poor health; did little work.
- 1935 April 15-30: First one-man show in Philadelphia, "Exhibition of Paintings by Arthur B. Carles," Cosmopolitan Club.
 November 18-December 8: Second one-man show in Philadelphia, "Arthur Carles, Exhibition of Paintings," Gimbel Galleries.

- 1936 January 22-February 8: Major one-man show, "Paintings by Arthur B. Carles," Marie Harriman Gallery, New York.
Awarded gold medal by Philadelphia Art Club.
Summer: Visited Tysons in Maine.
Invited to join American Abstract Artists in New York.
- 1937 Rented studio in Love Building on Chestnut Street.
Continued giving private art classes in his studio and in students' homes.
- 1938 In poor health; hospitalized several times for alcoholism.
- 1939 January: Awarded J. Henry Scheidt Memorial Prize for *Abstract Still Life* at PAFA Annual.
Exhibited *Episode of the Mantis* at the World's Fair, New York City.
Borrowed Joan Miro's *Still Life with Old Shoe* from Earle and Peter Miller.
Students organized exhibition and sale of Carles' work, held in Ingersoll barn.
- 1940 April: Death of Earle "Shortie" Horter.
Met Fernand Léger in Philadelphia and New York.
December 15-January 5, 1941: First one-man show at PAFA, "Arthur B. Carles."
- 1941 November: Visited by Marin, who came to Philadelphia to be a PAFA juror.
December 17: Incapacitated by fall and apparent stroke in his studio; confined to wheelchair.
- 1942 Although no longer able to work, continued to submit paintings to PAFA Annuals through 1946.
- 1944 March 2-April 2: One-man show, "Carles, 22 Paintings," Philadelphia Art Alliance.
April 18-May 15: One-man show, "A Great American Colorist," Nierendorf Gallery, New York.
Awarded Philadelphia Art Alliance medal of achievement.
- 1946 February 17-March 17: "Paintings by Arthur B. Carles and Franklin C. Watkins," Philadelphia Museum of Art.
Fall: Admitted to Fairview Nursing Home, Chestnut Hill.
- 1952 June 18: Death at Fairview Nursing Home.
- 1953 March 18-April 12: "A Memorial Exhibition: Arthur B. Carles 1882-1952," PAFA, co-sponsored with Philadelphia Museum of Art.

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The order is chronological. Exhibitions with published catalogues have titles underlined. Reviews are indented following the exhibition. Solo exhibitions are indicated with an asterisk. Number of works by Carles in the exhibition if known is shown in brackets. The Pennsylvania Academy of the Fine Arts is abbreviated PAFA.

- 1903 PAFA, Philadelphia. Student Exhibition. HENRY P. THOURON PRIZE.
- 1904 PAFA, Philadelphia. *First Annual Philadelphia Water Color Exhibition*, March 28-April 16, 1904. [1]
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- Whitney Museum of American Art, New York. *The Museum and Its Friends: A Loan Exhibition*, April 30-June 15, 1958. [1]
- Colorado Springs Fine Arts Center. "New Accessions U.S.A.," June 18-August 31, 1958. [1]
- PAFA, Philadelphia. *Twentieth Century American Painting and Sculpture from Philadelphia Private Collections*, October 25-November 30, 1958. [24]
- Graffy, Dorothy. "Philadelphia Collectors Go American." *Art in Focus* X (November 1958) p. 1.
- 1959 *Graham Gallery, New York. *Arthur B. Carles, 1882-1952: Retrospective Exhibition*, April 14-May 9, 1959. (Foreword by Mercedes [Carles] Matter.) [74]
- "Arthur Carles: A Success of Failure." *Time* LXXIII (June 8, 1959) pp. 66-67.
- Crehan, Hubert. "Carles at Graham Gallery." *Art News* LVIII (May 1959) p. 12.
- Devree, Howard. "Highly Personal: Carles and Salemme Portrait Styles." *New York Times*, April 19, 1959.
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- Tillim, Sidney. "In the Galleries: Arthur B. Carles." *Arts* XXXIII (May 1959) p. 55.
- Westmoreland County Museum of Art, Greensburg, Pennsylvania. *250 Years of Art in Pennsylvania*, May 29-July 31, 1959. [1]
- Ogunquit Museum of Art, Ogunquit, Maine. *Americans of our Times: Seventh Annual*, June 27-September 10, 1959. [2]
- PAFA, Philadelphia. *Paintings, Drawings, Prints and Sculpture Collected and Owned by Fourteen Philadelphia Artists*, November 7-December 6, 1959. [6]
- Allentown Art Museum. *Four Centuries of Still Life*, December 12, 1959-January 31, 1960. [1]
- 1960 PAFA, Philadelphia. "Exhibition of Former Academy Instructors, 1893-1959." March-April, 1960. [1]
- Donohoe, Victoria. "140 Artists Show at Academy: Carles Work Individual with Beautiful Color." *Catholic Standard Times*, March 18, 1960.
- *Walter Baum Galleries, Sellersville, Pennsylvania. "Arthur Carles Exhibition." 1960.
- Ogunquit Museum of Art, Ogunquit, Maine. *Americans of Our Times, Eighth Annual*, July 2-September 10, 1960. [3]
- 1961 Santa Barbara Museum of Art. *200 Years of American Painting*. 1961. [1]
- 1962 Birmingham Museum of Art. *Exhibition on the Use of Color*, November 15-December 31, 1962. [1]
- 1963 Tyler School, Philadelphia. "Temple University Diamond Jubilee Exhibition," March 8-24, 1963. [1]
- Corcoran Gallery of Art, Washington, D.C. *The New Tradition*, April 27-June 2, 1963. [1]
- Philadelphia Museum of Art. *A World of Flowers*, May 2-June 9, 1963. [1]
- Philadelphia Museum of Art. *Philadelphia Collects Twentieth Century*, October 3-November 17, 1963. [4]
- Whitney Museum of American Art, New York. *The Decade of the Armory Show: New Directions in American Art 1910-1920*. February 27-April 14, 1963. (Goodrich, Lloyd. *Pioneers of Modern Art in America: The Decade of the Armory Show, 1910-1920*. New York: Frederick A. Praeger for the Whitney Museum of American Art, 1963.) [1]
- Exhibition traveled to City Art Museum, St. Louis, June 1-July 14, 1963; Cleveland Museum of Art, August 6-September 15, 1963; PAFA, Philadelphia September 30-October 30, 1963; The Art Institute of Chicago, November 15-December 29, 1963; Albright-Knox Gallery, Buffalo, January 20-February 23, 1964.
- American Federation of Art, traveling exhibition, "The Philadelphia Tradition," July 1963-May 1965. [2]
- 1964 Baltimore Museum of Art, 1914: *An Exhibition of Paintings, Drawings and Sculptures Created in 1914*, October 6-November 15, 1964. [2]

- 1965 Gallery of Modern Art, New York. "The Twenties Revisited," June 29-September 6, 1965. [1]
National Collection of Fine Arts, Washington, D.C. *Roots of Abstract Art in America, 1910-1930*, December 2, 1965-January 9, 1966. (Essay by Adelyn D. Breeskin.) [4]
- 1966 Whitney Museum of American Art, New York. *Art of the United States: 1670-1966*, September 28-November 27, 1966. [1]
California Palace of the Legion of Honor, San Francisco. *The Collection of Mrs. John Wintersteen*, June 10-July 24, 1966. [1]
Exhibition traveled to Santa Barbara Museum of Art, August 2-September 4, 1966.
*PAFA, Philadelphia Peale Galleries, "Paintings by Arthur Carles," December 15, 1966-January 29, 1967. [15]
Donohoe, Victoria. "Works of A.B. Carles are Shown at Peale." *Philadelphia Inquirer*, December 18, 1966.
University of New Mexico Art Museum, Albuquerque. *Cubism: Its Impact in the U.S.A., 1910-1930*, December 20, 1966-September 28, 1967. (Introduction by Clinton Adams.) [1]
- 1967 Graham Gallery, New York, *Anniversary Exhibition*, 1967. [1]
- 1968 PAFA, Peale Galleries, Philadelphia. *Art Collecting Philadelphia Style: Selected Works from a Private Collection*, September 19-October 27, 1968. [1]
Rhode Island School of Design, Museum of Art, Providence and National Collection of Fine Arts, Washington, D.C. *The Neuberger Collection: An American Collection*, Providence; May 8-June 30, 1968, Washington: August 15-September 25, 1968. [1]
Whitney Museum of American Art, New York. *The 1930s—Painting and Sculpture in America*, October 15-December 1, 1968. (Essay by William C. Agee.) [2]
Rhode Island School of Design, Museum of Art, Providence. "Art for Your Collection VII," December 5-22, 1968. [1]
- 1969 Rhode Island School of Design, Museum of Art, Providence. *The Albert Pilavin Collection of Twentieth Century American Art*, October 7-November 3, 1969. [1]
- 1970 Dallas Museum of Fine Arts. *The M.P. Potamkin Collection*, January 28-March 8, 1970. [3]
*Philadelphia Museum of Art. Display of Arthur B. Carles' Paintings. July-September, 1970. (In conjunction with Henry G. Gardiner.) "Arthur B. Carles: A Critical and Biographical Study." *Bulletin of the Philadelphia Museum of Art* LXIV (January-March 1970 and April-June 1970.) [15]
Canaday, John. "There's Just No Relief for Those Labor Day Pains." *New York Times*, September 6, 1970.
Donohoe, Victoria. "Brilliant Use of Color Marks Neglected Works of Arthur Carles." *Philadelphia Inquirer*, August 23, 1970, p. 7.
Forman, Nessa. "Credo of Carles: 'Color Above All.'" *Sunday Bulletin*, September 6, 1970.
Grafly, Dorothy. "Arthur B. Carles . . . Ahead of his time: Once Shocking Paintings Seem Tame These Days." *Sunday Bulletin*, July 12, 1970. "New Museum Display." *Philadelphia Inquirer*, August 7, 1970.
- 1971 Lowe Art Museum, University of Miami, Coral Gables, Florida. *French Impressionists Influence American Artists*, March 19-April 25, 1971. [1]
Joslyn Art Museum, Omaha, Nebraska. "Thirties Decade," October 10-December 6, 1971. [1]
- 1972 Wilmington Art Museum. "American Painting, 1840-1940," January 7-February 6, 1972. [1]
*Janet Fleisher and David David Galleries, Philadelphia. "Drawings and Watercolors by Arthur B. Carles," March 1971.
Donohoe, Victoria. "Philadelphia's Carles Given a Rare Double Memorial." *Philadelphia Inquirer*, March 26, 1971, p. 18.
Forman, Nessa. "Now That He's Gone, Rough Sketches Draw a Price." *Sunday Bulletin*, March 28, 1971.
*PAFA, Peale House, Philadelphia. *Paintings by Arthur B. Carles Collected by David Bortin*, June 5-October 1, 1972. (Essay by Morris Blackburn.) [12]
William Penn Memorial Museum, Harrisburg, Pennsylvania. *An Alumnus Salutes Dickinson College 200th Anniversary*, November 19, 1972-January 3, 1973. [3]
- 1973 Rhode Island School of Design, Museum of Art, Providence. "Pilavin II," October 23-November 25, 1973. [1]
Heckscher Museum, Huntington, New York and Parrish Art Museum, Southampton. *The Students of William Merritt Chase*, 1973. (Essay by Ronald G. Pisano.) [1]
- 1974 Institute of Puerto Rican Culture. *Twentieth Century Art: USA: from the Metropolitan Museum of Art*, April 19-June 2, 1974. [1]
Carnegie Institute, Pittsburgh. *Celebration*, October 26, 1974-January 5, 1975. [1]
- 1975 Delaware Art Museum, Wilmington. *Avant-Garde Painting and Sculpture in America, 1910-1925*, April 4-May 18, 1975. (Essay on Carles by Paul D. Schweizer.) [2]
New York Cultural Center in association with Fairleigh Dickinson University. *Three Centuries of the American Nude*, May 9-July 13, 1975.
Exhibition traveled to Minneapolis Institute of Arts and University of Houston, Fine Arts Center. [1]
Whitney Museum of American Art, New York. *The Whitney Studio Club and American Art, 1900-1932*, May 23-September 3, 1975. (Note: a painting by Carles, who was not actually in the Studio Club, is included in the catalogue but was not exhibited.)
*Gross-McClellan Gallery, Philadelphia. "Arthur B. Carles, 1882-1952: Works on Paper," September 2-16, 1975. [28]
*Janet Fleisher Gallery, Philadelphia. "Arthur B. Carles Retrospective," September 5-30, 1975. [26 + works]
Donohoe, Victoria. "A Daring Painter Exhibited: Arthur Carles was a Pioneer in Modern Art." *Philadelphia Inquirer*, September 5, 1975.

- *Vendo Nubes Gallery, Philadelphia. "Arthur B. Carles," September 21-November 15, 1975. [35]
- National Collection of Fine Arts, Washington, D.C. and PAFA, Philadelphia. *Pennsylvania Academy Moderns: 1910-1940*. May 9-July 6, 1975 Washington, D.C. July 30-September 6 Philadelphia. (Essay by Adelyn D. Breeskin.) [8]
Donohoe, Victoria. "Homecoming at the Academy for 8 Exhilarating Artists." *Philadelphia Inquirer*, August 3, 1975.
- University of Wyoming Art Museum, Laramie. *American Art from the Phillips Collection: A Selection of Paintings, 1900-1950*, September 28-November 2, 1975. Exhibition traveled to Utah State University Galleries, Logan; Brigham Young University, Provo, Utah; Denver Art Museum; University of New Mexico, Albuquerque; The Phillips Collection, Washington, D.C., May 29-September 5, 1976. [1]
- Whitney Museum of American Art, New York. *Young America: A Selection of Paintings from the Collection of the Pennsylvania Academy of the Fine Arts*, December 10, 1975-February 26, 1976.
Exhibition traveled to London, Glasgow, and Bristol. [1]
- 1976 PAFA, Philadelphia. *In This Academy: The Pennsylvania Academy of the Fine Arts, 1805-1976*, 1976. [2]
Philadelphia Museum of Art. *Philadelphia: Three Centuries of American Art: Bicentennial Exhibition*, April 11-October 10, 1976. (Essays on Carles by Anne d'Harnoncourt.) [3]
Sewell, Darrel L. "Three Centuries of Philadelphia Artists." *American Art Review* LX (May-June, 1976, pp. 49-64.
- 1977 Royal Scottish Academy, Edinburgh. The Arts Council of Great Britain. *The Modern Spirit: American Painting 1908-1935*, August 20-September 11, 1977. Exhibition traveled to Hayward Gallery, London, September 28-November 20, 1977. [1]
Musée National d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou, Paris. *Paris-New York*, June 1-September 19, 1977. [1]
Museum of Fine Arts, Houston. *Modern American Painting, 1910-1940*, July 1-September 25, 1977. (Essay by William C. Agee.) [1]
Forgey, Benjamin. "American Art 1910-1940: A Neglected Vision." *Art News* LXXVI (October 1977) pp. 66-68.
Kramer, Hilton. "Art: Revisionism Mines Historical Lode." *New York Times*, July 13, 1977, p. 24.
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. *The Arthur B. Carles Collection of the Hirshhorn Museum and Sculpture Garden*, August 18-October 9, 1977. (Essay by Barbara Boese Wolanin.) [14]
Donohoe, Victoria. "Philadelphia's Arthur Carles: He was ahead of his time, ignored." *Philadelphia Inquirer*, September 11, 1977.
Forgey, Benjamin. "Discovering the Unseen Corners in the Hirshhorn Collection." *Washington Star*, September 25, 1977.
Richard, Paul. "No Artistic Cubbyholes for Carles." *Washington Post*, August 20, 1977, p. B-12.
Stewart, Patricia. "Reviews: Arthur B. Carles." *Arts Exchange* I (November-December 1977) pp. 43-44.
Parrish Art Museum, Southampton, New York. *Twentieth Century American Paintings from the Metropolitan Museum of Art*, September 25-December 31, 1977. [1]
Palais des Beaux Arts, Brussels. *La Peinture Américaine au 20e Siècle de la Collection du Metropolitan Museum of Art*, June 28-August 23, 1977. [1]
- 1978 Whitney Museum of American Art, New York: *Synchromism and American Color Abstraction, 1910-1925*, January 24-March 26, 1978. [1] (Essay by Gail Levin.) Exhibition traveled to The Museum of Fine Arts, Houston, April 20-June 18, 1978; Des Moines Air Center, July 6-September 3, 1978; San Francisco Museum of Modern Art, September 22-November 19, 1978; Everson Museum of Art, Syracuse, December 15, 1978-January 28, 1979; Columbia Gallery of Fine Arts, Columbus, Ohio (February 15-March 24, 1979.
- 1979 PAFA, Philadelphia. *The Private Eye: A Salute to Philadelphia Collectors*, June 22-August 26, 1979. [2]
Forman, Nessa. "The Proud Possessors: Philadelphia's Passionate Pursuit of Art." *Sunday Bulletin*, June 24, 1979. EA-11.
Philbrook Art Center, Tulsa. *Painters of the Humble Truth: Masterpieces of American Still Life, 1801-1930*. September 27-November 8, 1981; (Essay by William H. Gerdts). Columbia, Mo.: Philbrook Art Center with University of Missouri Press, 1981. [2] Exhibition traveled to Oakland Museum, December 8, 1981-January 24, 1982; Baltimore Museum of Art, March 2-April 25, 1982; National Academy of Design, New York, May 18-July 4, 1982.
- 1982 Washburn Gallery, New York. *American Artists Abroad, 1900-1950*, March 18-April 24, 1982. [1]
- 1983 Corcoran Gallery of Art, Washington, D.C. "Acquisitions Since 1975," November 5, 1982-January 16, 1983. [1]

CHECKLIST OF THE EXHIBITION

Height precedes width in measurements. The works are listed in chronological order. Since Carles rarely dated his work, many dates are approximate. Alternate exhibition titles are in parentheses.

- | | |
|--|---|
| <p>1. L'Automne, 1902 ill. p. 24
 Oil on canvasboard
 7$\frac{5}{8}$ × 9 inches
 <i>Signed lower left:</i> A. CARLES 1902
 <i>Inscribed on back:</i> L'Automne, Arthur B. Carles
 Estate of Joseph H. Hirshhorn</p> | <p>7. Self-Portrait, c. 1905 ill. p. 14
 Ink on Paper
 6$\frac{1}{8}$ × 4$\frac{5}{8}$ inches (sight)
 Janet Fleisher Gallery, Philadelphia</p> |
| <p>2. Emma Rea with Red Ascot, c. 1902 ill. p. 26
 Charcoal and watercolor on paper
 16 × 13$\frac{3}{4}$ inches
 Estate of Emma M. Rea</p> | <p>8. Sketch of Emma Rea, c. 1905 ill. p. 28
 Charcoal and red chalk on paper
 23$\frac{3}{4}$ × 17$\frac{1}{2}$ inches
 <i>Signed lower left:</i> Carles
 Lewis E. Ingram, Nephew of Emma M. Rea</p> |
| <p>3. Still Life with Copper Kettle, 1904 ill. p. 25
 Oil on canvas
 20$\frac{3}{4}$ × 28$\frac{3}{8}$ inches
 <i>Signed lower right:</i> CARLES
 <i>Inscribed on back:</i> A. B. CARLES/ 1904
 Sarah F. Swanson</p> | <p>9. Lady with a Fan, 1906 ill. p. 27
 Watercolor on paper
 9$\frac{1}{8}$ × 5$\frac{7}{8}$ inches
 <i>Label on back:</i> The Pennsylvania Academy of the Fine Arts
 Third Annual Philadelphia Water Color Exhibition
 Estate of Emma M. Rea</p> |
| <p>4. Paris Bridge, c. 1905 ill. p. 12
 Oil on canvasboard
 7$\frac{1}{2}$ × 9$\frac{3}{8}$ inches
 <i>Inscribed on back:</i> Paris 1906/
 ARTHUR B CARLES jr./per MB
 <i>Stamped on back:</i> A. Lamorelle/ 106 Bd. Montparnasse Paris
 Hirshhorn Museum and Sculpture Garden, Smithsonian
 Institution, Washington, D.C.
 Note: Since Carles was not in Paris in 1906, the date
 inscribed by MB is probably incorrect.</p> | <p>10. Frances Metzger West, 1907 ill. p. 18
 (Portrait of Fanny)
 Pastel on canvas
 24 × 19$\frac{1}{4}$ inches
 <i>Signed upper right:</i> To F.L.M./ AB. Carles
 Pennsylvania Academy of the Fine Arts, Philadelphia
 Bequest of Frances M. West, 1967</p> |
| <p>5. A Street in Madrid, 1905 ill. p. 25
 Oil on panel
 7$\frac{1}{2}$ × 9$\frac{1}{2}$ inches
 <i>Label on back:</i> The Fellowship of the Pennsylvania Acad-
 emy of the Fine Arts, 6th Annual Exhibition, 1905
 Mr. and Mrs. Samuel P. Reed</p> | <p>11. Mrs. Carles and Sara, c. 1907 ill. p. 31
 Oil on canvas
 29$\frac{7}{8}$ × 24$\frac{5}{8}$ inches
 Mr. and Mrs. Philip Jamison</p> |
| <p>6. Nude Study, c. 1905 ill. p. 27
 Pencil and watercolor on paper
 11$\frac{1}{4}$ × 7$\frac{1}{4}$ inches (sight)
 Dr. and Mrs. Perry Ottenberg</p> | <p>12. View from a Balcony, c. 1907 ill. p. 30
 Pencil on paper
 8 × 4$\frac{3}{8}$ inches (sight)
 David David Gallery, Philadelphia and Ira Spanierman
 Gallery, New York</p> |

13. The Bridge, 1907—1909

Oil on canvasboard

9 $\frac{3}{8}$ × 7 $\frac{3}{8}$ inches

Signed lower left: CARLES

Mr. and Mrs. John C. Dreier

ill. p. 37

14. Landscape, 1907—1910

Oil on canvasboard

7 $\frac{3}{8}$ × 9 $\frac{1}{8}$ inches

Signed lower right: Carles

University Gallery, University of Minnesota, Minneapolis

Gift of Mr. and Mrs. Hudson D. Walker, 1953

ill. p. 38

15. French Park, 1907—1910

Oil on panel

7 $\frac{1}{2}$ × 9 $\frac{3}{4}$ inches

Mr. and Mrs. Ben Wolf

not exhibited in New York

ill. p. 38

16. Sketch for Mlle. de C., 1908

Pencil on graph paper

8 $\frac{5}{8}$ × 6 $\frac{7}{8}$ inches (sight)

Signed lower right: A.B.C.

Janet Fleisher Gallery, Philadelphia

ill. p. 165

17. Mlle. de C., 1908 (Portrait) (Portrait of Mrs.

Carles) (Woman Seated by a Window)

Oil on canvas

41 $\frac{1}{2}$ × 32 inches

Mercedes Matter

ill. p. 37



Cat. 16 Sketch for Mlle. de C., 1908

Pencil on graph paper, 8 $\frac{5}{8}$ x 6 $\frac{7}{8}$ in.

JANET FLEISHER GALLERY, PHILADELPHIA

18. Chamonix, 1908—1910

Oil on canvas on board

32 × 39 inches

Dr. and Mrs. Perry Ottenberg

ill. p. 43

21. Seacoast with Cliffs, c. 1909

Oil on canvasboard

7 $\frac{1}{4}$ × 9 $\frac{1}{4}$ inches

Label on back: Emilio Aickelin . . . Venezia

Dr. and Mrs. Perry Ottenberg

ill. p. 38

19. Landscape—Garden in France,

1908—1910

Oil on canvas

21 $\frac{1}{2}$ × 18 inches

Signed upper right: CARLES

University Collection, Sheldon Memorial Art Gallery, Uni-

versity of Nebraska at Lincoln

Gift of Mrs. Howard S. Wilson

ill. p. 41

22. Nocturne, Venice, c. 1909

Oil on paperboard

7 $\frac{1}{2}$ × 9 $\frac{3}{8}$ inches

Signed lower left: CARLES

Inscribed on back: Nocturne Venise/Arthur B. Carles

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

ill. p. 38

20. L'Église, 1908—1910

Oil on canvas

31 × 39 inches

The Metropolitan Museum of Art, New York

Arthur Hoppock Hearn Fund, 1962

ill. p. 32

23. At the Opera, c. 1911

Oil on canvas

36 $\frac{1}{8}$ × 32 $\frac{1}{8}$ inches

Private Collection

not exhibited in New York

ill. p. 46

Cat. 25 *Still Life with Zucchini*, c. 1911
 Oil on canvas, 24 $\frac{1}{8}$ x 25 $\frac{1}{8}$ in.
 MR. AND MRS. GEORGE D. KELLER



Cat. 27 *French Village Church* c. 1912
 Oil on canvas, 23 $\frac{3}{8}$ x 28 $\frac{3}{4}$ in.
 PHILADELPHIA MUSEUM OF ART. THE
 SAMUEL S. WHITE, 3RD, AND VERA WHITE
 COLLECTION



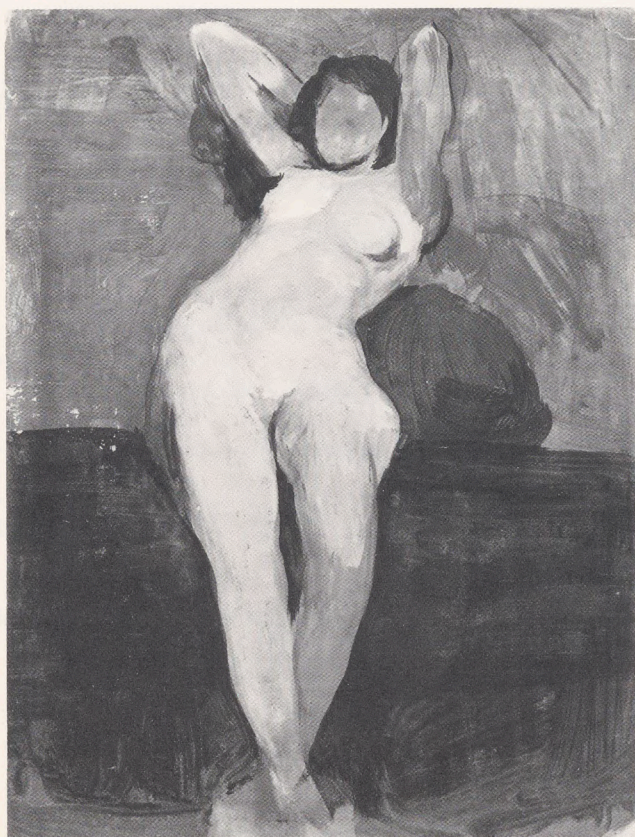
24. Still Life with Compote, 1911 *ill. p. 48*
Oil on canvas mounted on wood
24½ × 25½ inches
Signed lower right: CARLES
The Newark Museum, Newark, New Jersey
Cora L. Hartshorn Bequest, 1958

25. Still Life with Zucchini, c. 1911 *ill. p. 166*
Oil on canvas
24½ × 25½ inches
Mr. and Mrs. George D. Keller

26. The Lake, Annecy, c. 1912 (The Lake) *ill. p. 51*
Oil on canvas
24¼ × 29½ inches
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

27. French Village Church, c. 1912 (Voulangis Chapel) (A Church in France) *ill. p. 166*
Oil on canvas

Cat. 31 *Lounging Nude*, c. 1913
Oil on cardboard, 13 x 10 in.
DR. AND MRS. PERRY OTTENBERG



23¾ × 28¾ inches
Signed lower left: Carles
Philadelphia Museum of Art
The Samuel S. White, 3rd, and Vera White Collection

28. Six Studies for Interior with Woman at Piano, (a-f) 1912 *ill. p. 50*
Pencil on paper, 7¼ × 4⅞ or 5 × 7¼ inches (sight)
Janet Fleisher Gallery, Philadelphia

29. Interior with Woman at Piano, 1912 (Interior) (Music) (Musical Soirée) *ill. p. 49*
Oil on canvas
32¼ × 39¼ inches
Signed upper left: A. Carles
The Baltimore Museum of Art
Special Purchase Fund (BMA 1963.5)

30. Repose, 1912—1913 *ill. p. 54*
Oil on canvas, 25 × 24 inches
Signed lower right: A. CARLES
Mercedes Matter

31. Lounging Nude, c. 1913 *ill. p. 167*
Oil on cardboard
13 × 10 inches
Dr. and Mrs. Perry Ottenberg

32. Still Life with Fruit, 1913 *ill. p. 56*
Oil on canvas
24 × 25 inches
Mr. and Mrs. Philip Jamison

33. White Nude with Apple, c. 1914 *ill. p. 16*
Oil on canvas
38¾ × 51¾ inches
Signed lower left: A. Carles
Mr. and Mrs. Malcolm C. Eisenberg

34. An Actress as Cleopatra, 1914 *ill. p. 17*
Oil on canvas
30 × 25 inches
Signed lower right: A. CARLES
Pennsylvania Academy of the Fine Arts, Philadelphia
John Lambert Fund

35. Floral Fragment, 1914 *ill. p. 62*
Oil on canvas
18 × 17⅞ inches
Courtesy of Dr. David W. Wood



Cat. 42a *Cleopatra*, 1915 (second state)
Etching on paper, 6 $\frac{7}{8}$ x 4 $\frac{7}{8}$ in. (plate)
MR. AND MRS. PHILIP JAMISON



Cat. 42b *Cleopatra*, 1915 (second state, dark inking)
Etching on paper, 6 $\frac{7}{8}$ x 4 $\frac{7}{8}$ in. (plate)
MR. AND MRS. PHILIP JAMISON

36. *Flowers I*, 1914
Monoprint on paper
20 $\frac{7}{8}$ x 16 $\frac{3}{4}$ inches
Signed center left: Carles
Private Collection

ill. p. 62

37. *Flowers*, 1914
Monoprint with pastel on paper
20 x 17 inches
Signed lower right: CARLES
Dr. and Mrs. Perry Ottenberg

ill. p. 63

38. *Dorziat*, c. 1915
Pastel on paper
21 $\frac{1}{2}$ x 14 $\frac{1}{2}$ inches (sight)
Dr. and Mrs. Perry Ottenberg

ill. p. 60

- 39a. *Dorziat Reciting* (first state), 1915
Etching on Paper
4 $\frac{1}{4}$ x 3 $\frac{3}{4}$ inches (plate)
Signed lower right: Arthur B. Carles
Mr. and Mrs. Philip Jamison

ill. p. 60

- 39b. *Dorziat Reciting* (third state), 1915
Etching on paper
4 $\frac{1}{4}$ x 3 $\frac{3}{4}$ inches (plate)
Inscribed on back: These are two of my first prints . . . The subject is Dorziat reciting . . .
Dr. and Mrs. Perry Ottenberg

ill. p. 60

- 39c. *Dorziat Reciting* (sketch for fifth state),
c. 1915
Etching with pencil on paper
4 $\frac{1}{4}$ x 3 $\frac{3}{4}$ inches (plate)
Mr. and Mrs. Philip Jamison

ill. p. 60

40. *Self-Portrait with Pipe*, c. 1915
Etching on paper
5 x 4 inches (plate)
Inscribed in pencil: This is the first proof of the one—just started it today. Looks German!
Sarah F. Swanson

ill. p. 169

41. *Resting Nude*, c. 1915
Etching on paper
4 $\frac{3}{4}$ x 6 $\frac{7}{8}$ inches (plate)
Dr. and Mrs. Perry Ottenberg

- 42a. Cleopatra (second state), c. 1915 *ill. p. 168*
Etching on paper
6 $\frac{7}{8}$ × 4 $\frac{7}{8}$ inches (plate)
Mr. and Mrs. Philip Jamison

- 42b. Cleopatra (second state, dark inking)
c. 1915 *ill. p. 168*
Etching on paper
6 $\frac{7}{8}$ × 4 $\frac{7}{8}$ inches (plate)
Signed lower right: A.B. Carles
Mr. and Mrs. Philip Jamison

- 42c. Cleopatra (third state, dark inking) c. 1915 *ill. p. 61*
Etching on paper
6 $\frac{7}{8}$ × 4 $\frac{7}{8}$ inches (plate)
Dr. and Mrs. Perry Ottenberg

43. Self-Portrait in Studio, c. 1915 *ill. p. 57*
Etching on paper
3 $\frac{3}{8}$ × 5 inches (plate)
Dr. and Mrs. Perry Ottenberg

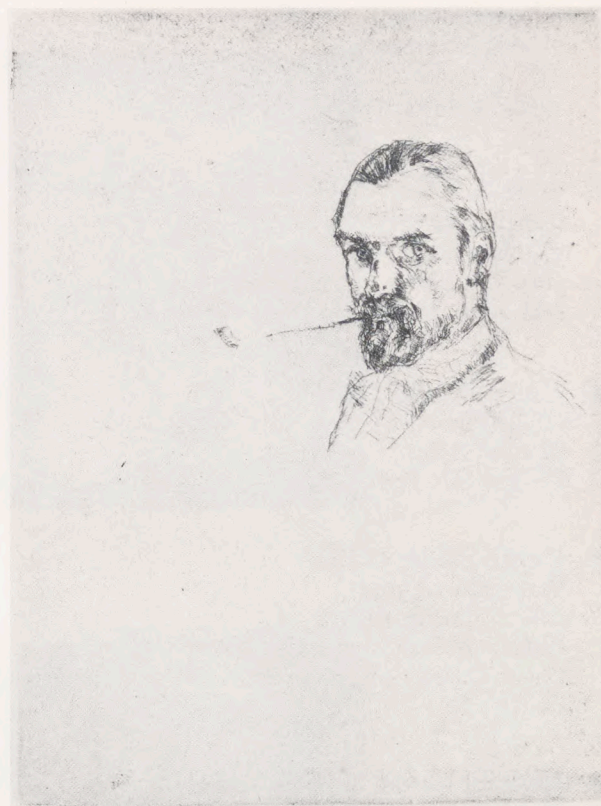
44. Roses, c. 1919 *ill. p. 63*
Oil on canvas
24 $\frac{1}{4}$ × 20 $\frac{1}{4}$ inches
Signed lower right: Carles
Private Collection

45. The Marseillaise, 1918—1919 *ill. p. 65*
Oil on canvas
78 $\frac{3}{4}$ × 63 inches
Signed lower center: Carles
Philadelphia Museum of Art
Given by Twenty-five Subscribers

46. Reclining Nude, c. 1921 *ill. p. 70*
Oil on canvas
26 × 29 $\frac{1}{2}$ inches
Signed lower right: CARLES
Cedar Rapids Museum of Art
Gift of Mr. and Mrs. Harry G. Sundheim, Jr.

47. Nude, 1921 *ill. p. 71*
Oil on canvas
28 $\frac{1}{4}$ × 34 $\frac{1}{2}$ inches
Estate of Joseph H. Hirshhorn
Courtesy of Mr. and Mrs. Malcolm C. Eisenberg
exhibited in Philadelphia only

48. Profile (Gardenia), 1921 *ill. p. 73*
Oil on canvas
30 × 24 inches
Mr. and Mrs. Philip Sherman



Cat. 40 *Self-Portrait with Pipe*, c. 1915
Etching on paper, 5 x 4 in. (plate)
PRIVATE COLLECTION

49. Landscape, 1921 *ill. p. 76*
Oil on panel
12 $\frac{7}{8}$ × 16 $\frac{1}{8}$ inches
Stamped on back: Lucien Lefebvre Foinet
Hirshhorn Museum and Sculpture Garden, Smithsonian
Institution, Washington, D.C.

50. Steichen's Garden, 1921 (French Garden)
(Garden) (Garden Path) *ill. p. 77*
Oil on canvas
25 $\frac{1}{8}$ × 24 inches
Signed lower left: Carles
Philadelphia Museum of Art
The Samuel S. White, 3rd, and Vera White Collection

51. Balcony with Flowers, c. 1921
Watercolor and pencil on paper
6 $\frac{3}{4}$ × 4 $\frac{3}{4}$ inches (sight)
David David Gallery, Philadelphia and Ira Spanierman
Gallery, New York

52. Church Steeple, c. 1921
Watercolor on paper
11½ × 8½ inches (sight)
Janet Fleisher Gallery, Philadelphia
53. Angèle, 1922 (Red-Haired Girl)
(Red-Headed Girl) *ill. p. 74*
Oil on canvas
18 × 15 inches
Mrs. Earle Horter
54. Green Nude, c. 1922 *ill. p. 75*
Oil on canvas
22 × 18 inches
Dr. and Mrs. Perry Ottenberg
55. Figure Study, c. 1922
Watercolor on paper
10¼ × 7 inches (sight)
Painted on back: sketch of a house
David David Gallery, Philadelphia and Ira Spanierman
Gallery, New York
56. Abstract Nude, c. 1922
Pencil on paper
8 × 5 inches (sight)
David David Gallery, Philadelphia and Ira Spanierman
Gallery, New York
57. Torso, 1922 *ill. p. 78*
Oil on canvas
30¼ × 27⅞ inches
Mercedes Matter
58. Study for Flower Composition, 1922 *ill. p. 81*
Oil on panel
24½ × 20½ inches
Mr. and Mrs. Philip Jamison
59. Abstract of Flowers, c. 1922
(Improvisation) *ill. p. 91*
Oil on canvas
21¼ × 25½ inches
Signed lower right: Carles
Philadelphia Museum of Art
The Samuel S. White, 3rd, and Vera White Collection
60. Calla Lilies, 1922 *ill. p. 79*
Oil on canvas
32¼ × 36¼ inches
Stamped on back: Lucien Lefebvre-Foinet
Private Collection
61. Caroline Robinson [Carles] (Lady in a Black Hat
[Caroline]) *ill. p. 85*
Oil on canvas
29 × 24 inches
Dr. and Mrs. Perry Ottenberg
62. White Callas, 1925—1927 *ill. p. 86*
Oil on canvas
50½ × 38 inches
Signed lower right: CARLES
Pennsylvania Academy of the Fine Arts, Philadelphia
Gift of Harry G. Sundheim, Jr.
63. Still Life, Flowers, c. 1926 *ill. p. 87*
Oil on canvas
69 × 46 inches
Signed lower left center: CARLES
Mr. and Mrs. Meyer P. Potamkin
64. Flower Piece, 1927 (Still Life)
(Still Life No. 1) *ill. p. 83*
Oil on canvas
46½ × 58½ inches
Signed lower right: CARLES
Mr. and Mrs. Malcolm C. Eisenberg
exhibited in Philadelphia only
65. Arrangement, 1925—1927 *ill. p. 20*
Oil on canvas on masonite
46¾ × 40⅞ inches
Signed lower right: CARLES
The Art Institute of Chicago
Mr. and Mrs. Frank G. Logan Purchase Prize
66. Dancers, c. 1927 (Ballet) *ill. p. 68*
Oil on canvas
39½ × 34 inches
Private Collection
67. Turkey, 1927 *ill. p. 89*
Oil on canvas
56½ × 44½ inches
Signed lower right: CARLES
Philadelphia Museum of Art
Given by Mr. and Mrs. R. Sturgis Ingersoll
68. Blue Compote, c. 1928 *ill. p. 94*
Oil on canvas
39½ × 33½ inches
Private Collection

Cat. 70 *Sleeping Nude*, c. 1929
 Pastel on paper, 18 x 24 in.
 DR. AND MRS. PERRY OTTENBERG



Cat. 71 *Cubist Nude*, c. 1929
 Pastel on paper, 18¾ x 24¾ in. (sight)
 DR. AND MRS. PERRY OTTENBERG



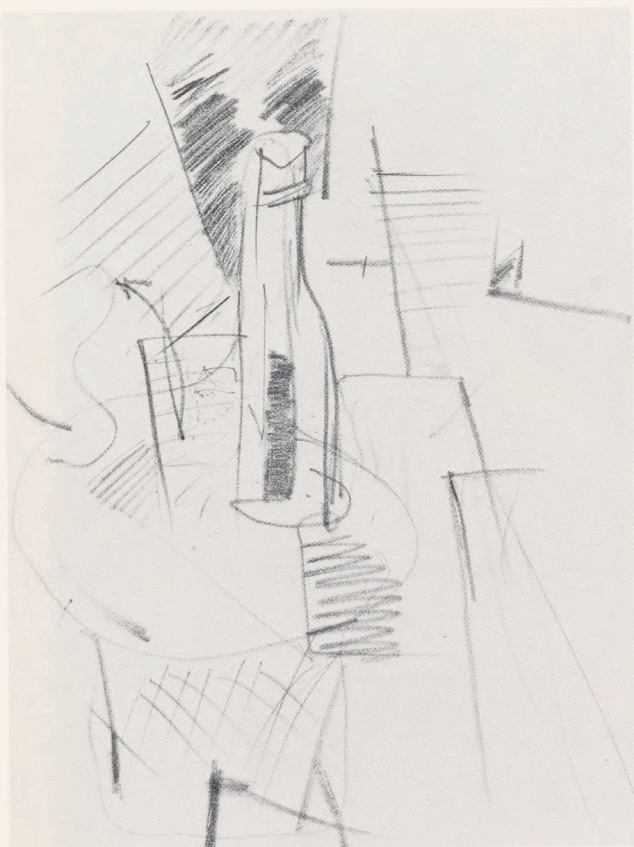
Cat. 72 *Nude on a Couch*, c. 1929
 Pastel on paper, 17½ x 24 in. (sight)
 DR. AND MRS. PERRY OTTENBERG



69. Blue Abstraction, 1928 (Flowers) (Composition No. 1) *ill. p. 95*
Oil on canvas
40 × 33 inches
Signed lower right: CARLES
Philadelphia Museum of Art
Gift of Mr. and Mrs. Robert McLean
70. Sleeping Nude, c. 1929 *ill. p. 171*
Pastel on paper
18 × 24 inches (sight)
Dr. and Mrs. Perry Ottenberg
71. Cubist Nude, c. 1929 *ill. p. 171*
Pastel on paper
19 × 25 inches
Dr. and Mrs. Perry Ottenberg
72. Nude on Couch, c. 1929 *ill. p. 171*
Pastel on paper
17½ × 24 inches (sight)
Dr. and Mrs. Perry Ottenberg
73. Nasturtiums, 1929 *ill. p. 102*
Oil on canvas
36½ × 29 inches
Signed lower left: Carles
Mrs. David (Edith) Bortin
74. French Farm House, 1929—1930 *ill. p. 99*
Oil on canvas
11½ × 16½ inches
Mr. and Mrs. Meyer P. Potamkin
75. Table Arrangement, 1929—1931 *ill. p. 106*
Oil on canvas
27 × 30½ inches
Everson Museum of Art, Syracuse
Anonymous Gift
76. Bouquet (Derivation), 1929—1933 *ill. p. 103*
Oil on canvas
39½ × 33½ inches
Munson-Williams Proctor Institute, Utica, New York
77. Untitled, 1930 (Large Sketch) (Abstract Still Life-Flowers) *ill. p. 105*
Oil on canvas
51¾ × 41 inches
Corcoran Gallery of Art, Washington, D.C.
Museum purchase through the gift of the Honorable Francis Biddle, 1982
78. Nude, 1930 (Figure) *ill. p. 100*
Oil on canvas
51 × 40½ inches
Wadsworth Atheneum, Hartford
The Ella Gallup Sumner and Mary Catlin Sumner Collection
79. Bouquet Abstraction, c. 1930 *ill. p. 108*
Oil on canvas
31¾ × 36 inches
Whitney Museum of American Art, New York
80. Portrait of Helen Taylor, 1931 (Portrait of Helen) *ill. p. 116*
Oil on canvas
65 × 44 inches
Pennsylvania Academy of the Fine Arts, Philadelphia
Gift of Dr. and Mrs. Norman H. Taylor
81. Composition (Seated Nude), c. 1931-1935 *ill. p. 114*
Oil on canvas
30⅞ × 27⅞ inches
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
82. Small Standing Nude, c. 1931—1935 *ill. p. 115*
Oil on canvas
16 × 12 inches
Caroline Carles Mantovi
83. Blue Lady, c. 1932 *ill. p. 173*
Pastel on blue paper
25 × 20 inches
Dr. and Mrs. Perry Ottenberg
84. Bouquet, 1932 (Still Life) (Flowers) *ill. p. 109*
Oil on canvas
34 × 40½ inches
Mrs. John Wintersteen
85. Gay Madness, c. 1933 (Gay Abstraction) *ill. p. 110*
Oil on canvas
34¼ × 42¼ inches
Mrs. David (Edith) Bortin
86. Abstract Drawing No. 2, c. 1935
Pencil on paper
7¾ × 10⅞ inches (sight)
Mr. and Mrs. Philip Jamison
87. Abstract Drawing No. 4, c. 1935 *ill. p. 174*
Pencil on paper
10⅞ × 7½ inches (sight)
Mr. and Mrs. Philip Jamison



Cat. 83 *Blue Lady*, c. 1932
Pastel on blue paper, 25 x 20 in. (sight)
DR. AND MRS. PERRY OTTENBERG



Cat. 87 *Abstract Drawing No. 4*, c. 1935
Pencil on paper, 10 $\frac{1}{8}$ x 7 $\frac{1}{2}$ in. (sight)
MR. AND MRS. PHILIP JAMISON

88. *Composition No. 4, 1933—1935 (Colored Interior) (Claret Interior)* *ill. p. 131*
Oil on canvas
51 $\frac{1}{2}$ x 40 inches
Signed lower right: Carles
Private Collection

89. *White Abstraction, c. 1935 (Composition) (Untitled)* *ill. p. 132*
Oil on canvas
39 x 33 inches
The Metropolitan Museum of Art, New York
Gift of The Woodward Foundation, 1976

90. *Study for "Composition No. 5," c. 1935* *ill. p. 112*
Charcoal on paper
17 $\frac{3}{4}$ x 24 inches
Philadelphia Museum of Art
Given by The Women's Committee of the Philadelphia Museum of Art
exhibited in Philadelphia only

91. *Arrangement with White Pitcher, c. 1935 (Table Arrangement)* *ill. p. 112*
Oil on canvas
29 x 36 inches
Dr. and Mrs. John L. Wilson

92. *Composition No. 5, 1935 (Abstraction) (Composition No. 4)* *ill. p. 113*
Oil on canvas
38 $\frac{1}{4}$ x 51 $\frac{1}{4}$ inches
Signed lower left: CARLES
Philadelphia Museum of Art
Given by Mr. and Mrs. R. Sturgis Ingersoll
exhibited in Philadelphia only

93. *Composition, 1935—1937* *ill. p. 136*
Oil on canvas
44 x 60 inches
Mr. and Mrs. Herbert Lust

94. *Composition No. 6, 1936* *ill. p. 117*
Oil on canvas
41 x 51 inches
Pennsylvania Academy of the Fine Arts, Philadelphia
Gift of Joseph Wood, Jr.

95. *Abstraction, 1936—1940 (Composition) (Still Life)* *ill. p. 119*
Oil on canvas
36 $\frac{1}{4}$ x 28 $\frac{3}{4}$ inches
Private Collection

96. *Blue Nude, 1937 (Nude)* *ill. p. 120*
Oil on canvas
30 x 37 inches
Mrs. David (Edith) Bortin

97. *Composition, 1937—1939 (Composition No. 1)* *ill. p. 126*
Oil and paper on canvas
33 $\frac{1}{2}$ x 39 $\frac{1}{2}$ inches
Stamped on back: Lucien Lefebvre
Caroline Carles Mantovi

98. *Abstract Still Life, 1938 (Still Life)* *ill. p. 127*
Oil on canvas
28 $\frac{3}{4}$ x 36 inches
Signed right center: Carles
Judi Kurland Schwarz from the Estate of Daniel Kurland



Fig. 34 The house at 191 East
Evergreen Avenue, Philadelphia,
remodeled for the Carles family by
Carroll and Helen Tyson.
PHOTOGRAPH, BARBARA WOLANIN

99. Painting, 1935—1940 (Abstract Painting)

(Composition)

(Composition [Musical Forms])

ill. p. 129

Oil on canvas

45 × 66¼ inches

R. A. Ellison

100. Abstraction (Last Painting), 1936—1941 *ill. p. 21*

Oil with cut paper and canvas on wood

40¾ × 57½ inches

Hirshhorn Museum and Sculpture Garden, Smithsonian
Institution, Washington, D.C.

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Rick Echelmeyer Fig. 2, 5, 7, 18

Cat. 2, 3, 6, 7, 8, 9, 11, 12, 15, 16, 17, 18, 21, 25, 28a, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39a-c, 40, 41, 42c,
43, 44, 48, 51, 52, 53, 54, 55, 56, 57, 58, 60, 61, 63, 64, 66, 68, 70, 71, 72, 73, 74, 82, 83, 84, 85, 87, 88, 90

Graham Gallery Cat. 95

Pennsylvania Academy of the Fine Arts, Archives Fig. 8

Philadelphia Museum of Art frontispiece, Fig. 1, 3, 15, 16, 22
Cat. 90

Philadelphia Museum of Art, A.J. Wyatt, Staff Photographer Fig. 19, 24
Cat. 27, 45, 50, 59, 67, 92

Lee Stalsworth Cat. 4, 13

John Tennant Cat. 100



